

The Yantras of Deities and their Numerological Foundations

— An Iconographic Consideration —



Fredrick W. Bunce

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Hinduism is known for the bewildering profusion of its deities, which are represented not only in two- or three-dimensional anthropomorphic images, but also in abstract configurations, known as yantras. In yantras is, thus, seen almost a parallel with the surfeit of deities in Hindu tradition. Literally meaning an 'instrument,' 'apparatus' or a 'talisman,' yantra is a kind of mystical diagram used in tantra for both meditation and invoking a divinity, and is believed to possess/arouse occult powers.

Drawn only by the adept, the ones schooled in this arcane, highly intricate process, and energized by siddh mantras, these seemingly innocuous geometrical figures are employed for any number of reasons or desires: whether to attain wealth, ward off disease, beget a son, vanquish enemies, or even to cause somebody's death. This book, the latest from Professor Bunce, highlights the essential import of these innocuous-looking, yet enigmatic, diagrams surfacing from the occult practices of the tantrics.

The author, an internationally known scholar of Oriental Art, examines a range of tantric yantras, with their varieties, applications, modes of construction and, above all, their iconographic features. Also inter-woven in his text are lucid descriptions of all else associated with a yantra, notably, its deity, its specific purpose, its predominant and secondary numbers and its mantra.

Carrying beautiful visual representations of over a hundred yantras, Professor Bunce's study holds out enduring appeal to the readers concerned not only with the iconography of tantric yantras, but their mystifying under-pinnings as well.

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by

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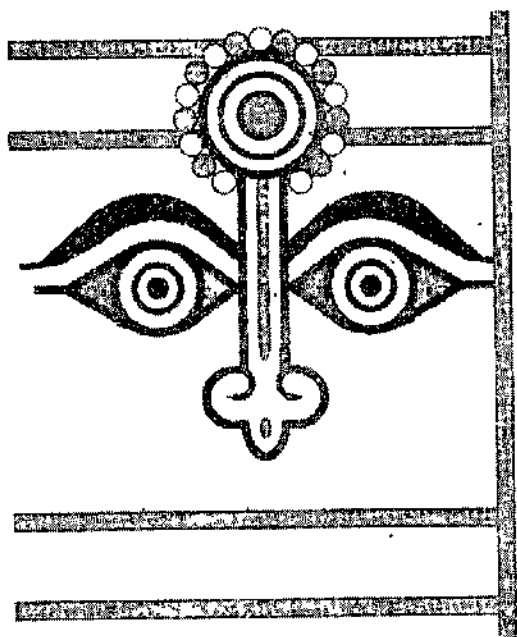
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Abbreviations

The following abbreviations are utilized throughout the text and refer to the authors and works noted below. Full bibliographic information may be obtained in the "Bibliography" at the end of the text.

AD	Alain Danielou, <i>Hindu Polytheism</i> .
AM	Ajit Mookerjee and Madhu Khanna, <i>The Tantric Way: Art, Science, Ritual</i>
AM II	Ajit Mookerjee, <i>Tantra Art</i> .
APR	A.P. Rajesh, <i>Hindu Tantra Shastra</i> .
BD	Bruno Dagens, <i>Mayanatantra: Treatise of Housing, Architecture and Iconography</i>
DD	Dipavali Debroy and Bibek Debroy, <i>The Kurnia Purana</i> .
DS	Deepak Singh, drawings. ¹
EE	Eknath Easwaran, <i>Thousand Names of Vishnu</i> .
ERJ	Eva Rudy Jansen, <i>The Book of Hindu Imagery: The Gods and Their Symbols</i> .
GT	Ganesh Vasudeo Tagare, <i>The Kurnia Purana</i> .
HB	Howard J. Barrack, <i>The Thousand names of Vishnu</i>
HJ	Harish Johari, <i>Tools for Tantra</i> .
HKS	H Krishna Sastri, <i>South-Indian Images of Gods and Goddesses</i> .
JBK	J B. Khanna & Co., illustrations. ²
JG	John Garrett, <i>A Classical Dictionary of India</i> .
JN	Swami Jyotir Maya Nanda, <i>Mantra, Kirtana, Yantra and Tantra</i> .
KP	<i>Kurnia Purana</i> .
KS	K.T. Shubhakaran, <i>Mystical Formulae</i> .
LC	L.R. Chawdhri, <i>Secrets of Yantra, Mantra and Tantra</i> .
LC II	L.R. Chawdhri, <i>Practicals of Yantras</i>
MB	<i>Mahabharata</i> .
RG	Ramesh S. Gupte, <i>Iconography of the Hindus, Buddhists and Jains</i> .
SPS	Shri Pratap Singh Sah Dev (Maharaja of Nepal), <i>Purushacharyamava</i> .
SR	S K. Ramachandra Rao, <i>Sri Chakra</i> .
SS	S. Shankaranarayanan, <i>Sri Chakra</i> .
TR	T.A. Gopinatha Rao, <i>Elements of Hindu Iconography</i>
VM	Vettam Mani, <i>Puranic Encyclopaedia</i> .

Preface and Introduction



Preface

Having been born and raised in the United States, my introduction to things Eastern had come well into my mature years. My education had been of quality, but Eurocentric in orientation which was not unusual for the time. Although, my undergraduate institution was one of the first Liberal Arts Colleges to institute an Asian Studies program in the mid '50's which concentrated upon the Near East. My first introduction, albeit brief, was during my graduate studies where the institution had a notable Southeast Asian program at the time.

I have, over the years, considered this Eurocentrism to be a drawback, if not a hindrance. However, my primary education was in the Arts--i.e., painting and sculpture--which has given me a visual sense that has served me well over the years. This was particularly true when applied to my advanced studies in Comparative Arts--i.e., Art and Architectural History.

Being then a neophyte, an intellectual and experiential virgin with regard to the Orient was, in some cases, somewhat problematical. However, my approach over the years to the iconography of Buddhism and Hinduism has been with the acuity of the uninitiated. Through my rather eclectic training, I was able to see, to perceive certain similarities and differences that may have passed the eyes of one who had been solely trained in the scholastic method. This was especially true when confronting images both two and three dimensional.

As part of my third compilation, *An Encyclopaedia of Hindu Deities, Demi-Gods, Godlings, Demons and Heroes With Special Focus on Iconographic Attributes*, I included an appendix dealing with the *Yantra* as it related to the iconography. I was urged to expand this into the form that is herein included.

Contained within this brief study are a small number of *Tantric yantra* which are employed for a specific purpose. They are incorporated, particularly when they involve or refer to a specific deity. There are numerous, nay, hundreds of other *yantra* which are employed for any number of reasons or desires--e.g., *yantras* for the birth of a son, for stammering, for heart attack, to tease an enemy, for piles, etc.

The following *yantras* are but a sampling and are not intended to represent the entirety of *yantras* that are dedicated to a specific deity or deities. Further, the *yantras* herein contained were computer generated by the author from drawings (a number by Deepak Singh [DS]) kindly supplied by Mr. Susheel Mittal of New Delhi as well as various monographs, articles and actual *yantras* observed by the author. The sources are noted with each *yantra* considered.

Indic terms are rendered in English transliteration. There are numerous complete dictionaries that can supply the Indic spelling. The "Index," however, includes the Indic spelling with proper diacritical marks.

Introduction

Virtually every major world religion employs abstracted symbolic elements which carry varying degrees of potency, latent power or cognitive elements. These iconic elements, in most cases, represented the deity's existence rather than being a manifestation of the deity.

Christianity employed the fish symbol in its nascency as a badge of recognition which carried iconic meaning.



Later the cross became the Christian arch-symbol and it developed into a number of forms.



Tau



Latin



Greek



Orthodox



Cyrilic



Celtic



Jerusalem



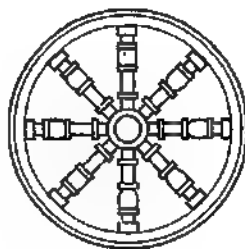
Maltese



St. Andrew

The wearing or displaying of these symbolic forms not only identified the bearer, but also carried with them certain potent, protective qualities as well—e.g., a number of Eastern European Christians believed that just by wearing the cross protected them, shielded them from evil or malevolent forces such as vampires, or, were sure assurances of entry into paradise, particularly if held in the hand at the time of death. To the more enlightened, modern Christians, the cross is an icon which in-and-of-itself is not imbued with sacred power or presence, but is symbolic of the source of that power. To the point that, members of liturgical sects will bow their head as a processional cross passes them. Recognized symbols as a referent to the Christian deity are, due to the nature of the theology, finite.

Early Buddhists also employed symbols which held important and special significance. The eight-spoked wheel was to the early Buddhist a symbol of the setting into motion the *dharma* as first preached by the Lord *Buddha*.



To the *Theravudist*, it is a symbol of the important historical and philosophic event which possesses

Introduction (Continued)

theological implications. The *Mahayanists*, and particularly the *Vajrayanists* imbued great power into abstract symbolic *thangkas*.

To Judaism, the abstract form of the stone tablets received by Moses or the six pointed star, the Star of David, are merely cognitive symbols of recognition or belonging and carry with them no inherent or supernatural power



The iconoclastic Muslims eschew visually recognizable natural symbols, particularly human forms, of the deity. The major exception is the Arabic letters denoting *Allah*.



Yet, virtually every home in the Islamic world will display this "sign," and it, the name, the written name is highly revered. However, it is the spoken word, the audible recitation that carries the greatest and undeniable import within Islam.

Abstract forms (*yantra*) which are employed by the Hindu, are also utilized by Buddhists and in some instances by Muslims as well. However, particularly in relation to the latter faith, it must be emphasized that their employment are not canonical or Koranic, but rooted within ancient regional or local beliefs which are tolerated. Tolerated by Islam as long as the practice is not viewed as impinging upon the faith, or are anti-Koranic.

The proliferation of symbols that are to be found in the Hindu tradition are more abundant. Not only are abstract forms recognized, but various natural forms are viewed as a direct expression of a deity—e.g., naturally formed, smooth, ovoid rocks are recognized as *Shiva linga* and a *shalagrama* is seen as a manifestation of the Lord *Vishnu*.

If one is remotely aware of the myriad Hindu deities, they are cognizant of their many forms—i.e., multi-headed, both fierce and calm of visage, and often with numerous arms. Not only are the various Hindu deities represented in two and three dimensional physical—anthropomorphic—images, they are often represented in abstract diagrams known as *yantras*. These diagrams are frequently made up of geometrical shapes and some employ numbers and letters (Sanskrit). They are employed to call down the deity to a special place, or to insure a desire of one sort or another by the devotee. *Yantras* are two dimensional but infer three dimensions. They are "an instrument, an apparatus, a talisman or (a) mystical diagram." They are drawn by an adept and energized by a *siddh mantra*.

Frequently, Hindu *yantras* appear as a square, or bounded within a square. The square, a form sacred to the Hindus, represents the earth, the corporeal world. A square within a square represents heaven, the spiritual world. However, there are other forms in which *yantras* appear from time to time. Often triangles are employed. They too have a divine significance—the divine, that which is unattainable but fervently sought. The center, sometimes represented by a dot or a small circle (Indic:

Introduction (Continued)

bindu) which exemplifies the deity, eternity, the ever-past, ever-present, ever-future and is the power locus of the *yantra*. Additionally, it is believed that it is from the *bindu* that the triangles, squares and rectangles so necessary for the *yantra* are formed.

To construct a *yantra* is in itself a holy task, the commissioning of which brings much merit as well as the desired effect. It employs often elaborate preparation and the execution of which necessitates one schooled in this intricate and arcane process. It is accompanied with the recitation of sacred syllables called *mantras*⁴ that are applicable to the deity or outcome for which the *yantra* is employed.

Certainly, an important, powerful and most frequently represented *yantra(s)* is that which represents *Devi (Shri)*. Its is employed for the attainment of monetary success, power over travail and ones enemies, as well as authority. It is to be noted that in these *Shri-chakram Yantra* the triangle predominates in bewildering complexity. "The belief in the mystic potency of the interlacing triangle and other geometrical figures, does not belong exclusively to the Hindus. The Interlacing triangle (of) the Freemasons, . . . an Egyptian *Tau*, . . . (and) of Modern Theosophical Societies."⁵ Not to mention its importance as a symbol to the Jewish faith and to the Buddhists.

Within the Hindu tradition, the application of the *yantra* is divided into six categories regarding their usage.⁶ As such, they are grouped within the general rubric of *Tantra*: 1) the *Vashi Karan* used to being any being under ones influence; 2) the *Shanti Karan* which is employed to ward off diseases and any other negative influence; 3) *Stambhan yantras* may be employed to neutralize the negative undertakings of ones enemies; 4) the *Videshan* are used to create conflicts between people; 5) the *Uchattan* which are engaged to divert ones adversaries from their duties; and 6) the *Maran yantra* are composed to cause the death of any being.

There are six varieties of *yantras*: 1) *Shakta yantras*--referring to any *yantra* that represents the 'Divine mother'--2) *Vaishnava yantras*--referring to any *yantra* that represents any form of the Lord *Vishnu* or a related deity (e.g., *Hanuman*)--3) *Shaiva yantra*--referring to any *yantra* which represents the Lord *Shiva* or a related deity (e.g., *Mritasanjivani*)--4) architectural *yantras*--referring to those *yantras* inscribed for ground plans (*Manduka* or *Paramasayika Mandala*)--5) astrological *yantras*--referring to those *yantras* which apply to the *Navagrahas* either singly or in combined form--and 6) numerical *yantras*.⁷

There are seven types of *yantras*: 1) *Sharir yantras*--applied to the six *Chakras*--2) *Dharna yantras*--which are worn on various parts of the body for specific purposes--3) *Asana yantras*--which are kept under the *asana* during *sadhana*--4) *Mandala yantra*--in which the devotees assume the form of a *yantra*--5) *Puja yantra*--which are ascribed to different deities--6) *Chhatar yantra*--they are kept on the person, usually under hat or turban, wrapped in a piece of cloth--and 7) *Darshana yantra*--refers to *yantras* that are installed in a sanctified place which brings benefit when viewed by a devotee.⁸

There are numerous *yantra* which are dedicated to particular deities--*puja yantras*. They are often deities which have special significance for the individual, family, village, district, etc. When the deity is a personal deity, the aim of the *yantra* and the accompanying *mantra* is to enliven the *kundalini* (the sleeping serpent, *shakti* power) within the individual. If this is accomplished successfully, the resultant effect is the attainment of super consciousness and the attainment of *samadhi*. Of major significance are the *Mahavidyas*--ten Tantric *Shaktis*--whose realm within the Hindu pantheon are highly puissant within the *Shakti* sect.

The oft confusing surfeit of deities finds another parallel in the *yantras*. Not so much in numbers,

Introduction (Concluded)

but in other confusing conundrums--bewildering for the non-Hindu, and in some instances even for Hindus. It is to be noted that the *yantras* of Krishna (*avatara*), Balarama (*avatara*) and Hayagriva are virtually identical. Is this due to the fact that they are closely allied with the Lord Vishnu? Each deity's *yantra* is, as noted above, constructed and accompanied with a specific *mantra* for that deity. Obviously where the *yantras* are visually comparable, they are in practice not identical due to the very specific *mantra* employed.

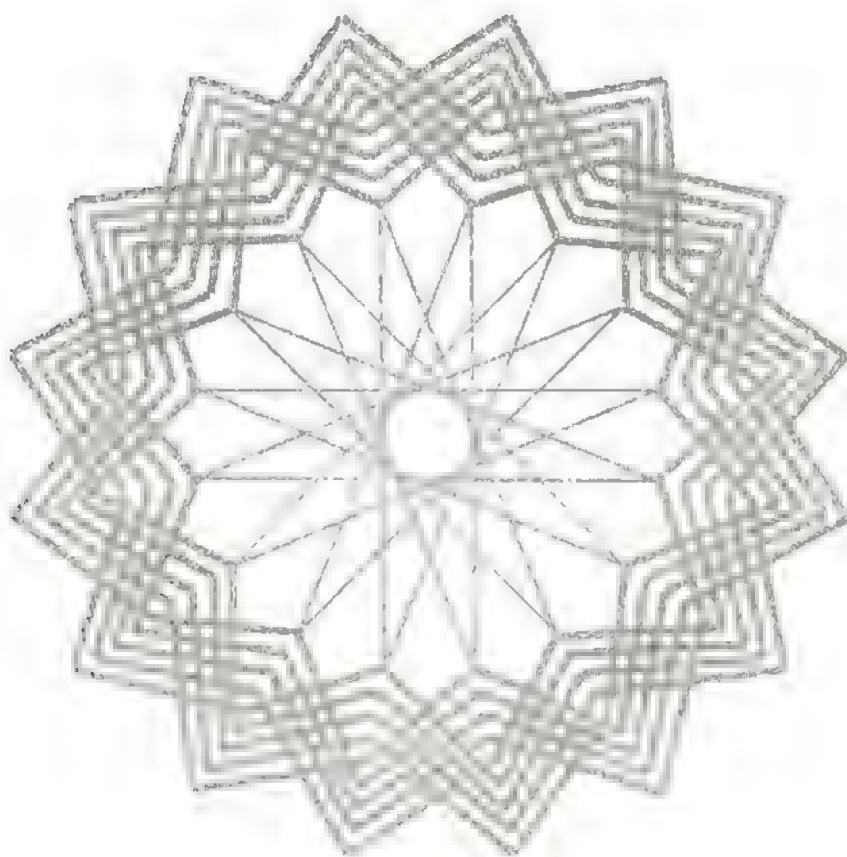
In addition, there are, in a few instances, differing *yantras* for a particular deity. In conversation with a number of Brahman priests, no reason for this fact was adequately explained. Merely, "they are different." In one instance--i.e., the Kali *Yantras* (Plates XLI-XLIV)--one source depicted this *yantra* with the triangles pointed upward.⁹ The triangle with its apex pointing upward is masculine, referring to the *linga*. Whereas, the triangle with its apex pointing downward is feminine, referring to the *yoni*. Since Kali is a most important goddess, these upward pointing triangles seemed out of place for her. Also the *yantra* may consist of various lotus--some with eight petals (*ashta-dala padma*), others with twelve petals (*dvaidasha dala padma*), etc.

There is seen to be variations in the supportive forms of a *yantra*. For example, the shape and form of the lotus petals vary from one source to another. It would appear obvious that their form is less important than the internal forms of the *yantras*--i.e., triangles, stars, etc. Yet H. Johari provides a rather detailed process in the construction of a lotus petal. He states that the petal should be in a "heart-shaped form" and resemble the feminine *yoni*.¹⁰ Nonetheless, the form of *padma* petals is merely a stylistic device which falls to the whim or preference of the one constructing the *yantra*, or the region from which they are derived, or regional preferences and/or peculiarities. Likewise, the outer form of the *bhupura* is apparently also a stylistic device. Variations of forms are noted below under: "Variations on the *Bhupura* Shape." These variations do not refer to the levels or steps in the *bhupura*, merely their form or shape.

Further, not only the employment of certain shapes and forms have significance, but the repetition of certain forms are important--e.g., the number of lotus petals within a circle, the steps surrounding the sacred enclosure (*bhupura*), numbers of ascending circles, etc.--are of significance.

Numerology, as an occult science, finds its genesis deep in prehistory. The earliest historical records are replete with references to the importance of certain numbers. Earliest mankind doubtlessly found the repetition of certain numbers in nature--e.g., two as in day and night, the sun and the moon, male and female, or mother and father; four as in the seed, early growth of a plant, maturation and harvest (death) or, out of necessity, (the) four directions, or six as in the number of petals in many flowers or in the sides of a bee's comb. They saw these repetitions, these numbers as of some significance and may have ascribed certain importance or attributes to them. As mankind progressed and began to develop into pre-civilized groups, other numerical repetitions, often cyclical in nature, probably began to be seen as important--e.g., the cycles of the moon, tides, in the temperate climes, the seasons of the year, and the solstice as well as the equinox assumed major importance. Needing to ascribe some reason(s), some meaning for the natural phenomenon that were observed, cosmic and/or magical associations were obviously seen to be the reason(s) behind these numbers. From these observations, from the need to attribute some meaning to these natural occurrences, cosmic associations were seen and an oral catalogue of these were doubtlessly the genesis of this occult science.

Numbers as Symbols



Numbers as Symbols

Numbers and numerology play an important and viable role in many cultures, past and present, particularly in Asia. Within the 'modern West' numerology smacks of superstition. But, who of us does not harbor some vestige of numerological preference or abhorrence? One seldom finds a Thirteenth Floor in an American hotel, Friday the Thirteenth is considered, at the very least, ominous and the date 9-9-99, saw thousands more marriages than the average for the Ninth of September. The relationship of a number to other numbers also plays an important role in many societies--e.g., in America, the Mark II (used to designate a model of the Lincoln Continental) was utilized rather than the less "prestigious" Mark 2!

Within Eastern religions--Hinduism, Buddhism, Jainism, etc.--numbers play a vital and active part in the individual faiths as well as in every day life. A Hindu temple's construction will not commence unless certain numbers--involved in arcane computations--are auspicious. Marriages and/or other important life-occasions within the Hindu world are subject, in part, to numerical considerations as well as Zodiacal influences. Throughout Delhi and other larger cities in India, one can find numerous book stalls devoted in-a-large-part to the esoteric and popular publications revolving around numbers and their cosmic and practical applications. Virtually every Brahmin Priest is well versed in numbers and their implications. Various occult "practitioners" associated with the *Bhriugu-Samhita* in Hoshiapur, Punjab, utilize various numerical computations prior to their "readings."

The pervasiveness of numerology within the Orient, and in particular India causes one to see, and understand that the numerological influence upon the *yantra* cannot be denied. Indeed there are a significant number of *yantra* which revolve entirely around numbers--e.g., the nine 'magic squares' associated with the *Navagrahas* (See: Plate 68) as well as a host of other number oriented *yantra*. For the devotee as well as the scholars, numbers buttress the visual forms and enrich the *raison d'être* of each and every *yantra*.

In order to explain the unknown, the ineffable, humankind has sought out associations or sources to unravel these conundrums. It was early noted that there was a relationship between the phases of the moon and the tides. The concept of neither the earth's rotation or even that of the moon was known or fathomed, nor was the concept of gravity understood. However, the twenty eight day cycle was calculated, noted and became an important number. Likewise, the circle, a form that appeared frequently in nature was also considered as a source of some importance--the number one was ascribed to this form. The nuclear or core family of a father, mother and child--three--and later the trinity (the Lords *Brahmā*, *Vishnu* and *Shiva*, or *Sarasvati*, *Lakshmi* and *Parvati*) were seen as having special significance. The square later assumed status with its four equal sides and equal angles--four, therefore, assumes status. So, ancient man saw significance in numbers and frequently used them to explain or even predict through the 'science of numerology'. Astrology became a parallel, interwoven 'science' that was also assiduously practiced as a way of understanding things unknown or unseen. Together, they were employed to fathom the unexplained, to predict the future.

Within the Buddhist/Hindu world the philosophy of numbers, the ethos of numbers the meaning of numbers beyond their numerological application were, for the most part, intuited and understood by the priests (*Brahmins*) and the architects (*sthapati*). Within the various treatises--e.g., the *Manasara* or *Māganatani*--appeared ratios, relationships and numbers, the iconography of which was understood

Numbers as Symbols (Continued)

by the priests and/or architects. Numerology, on the other hand, which frequently was employed to predict one's future, was applicable to the *sthapati's* endeavors in as much as the iconic meanings were utilized in the design and construction of temples and other buildings.

The "magic square," held an important and particularly far reaching fascination for all the various cultures of Asia. Consecutive numbers, starting with the number one, are placed within equally divided squares, the sum of which, in any direction, is the same (See the numbers 'Fifteen' and 'thirty-four' below). Within both the Hindu and the Buddhist traditions, numbers have important mystic and iconic significance. Not only the numbers, but also the geometric forms which are associated with certain numbers are of considerable importance in these cultures.

Certain numbers, it was noted, have interesting or unusual qualities--e.g., six is the sum of the first three numbers ($1 + 2 + 3 = 6$) or the product of the first three numbers ($1 \times 2 \times 3 = 6$), eleven is made up of the sum of the second and third numbers plus the product of the second and third numbers ($[2 + 3] + [2 \times 3] = 11$, any product of nine, when reduced equals nine ($9 \times 2 = 18 = 9$, $9 \times 9 = 81 = 9$, $9 \times 24 = 216 = 9$, etc.)--or assume cosmological importance. There are several numbers which assume paramount importance. Three, and by association nine (3^2) are most sacred. In addition the numerals seven, fourteen, twenty-one and twenty-eight become auspicious due to their relationship to the lunar cycle.

It is to be noted that within the Hindu system odd numbers are masculine, whereas even numbers are feminine. Odd numbers refer to essential functions while even numbers allude to fundamental functions. Finally, compound numbers can be looked at in one of two ways. First, as a number composed of two separate components, i.e., twenty-three (23)--in which the two integers, two and three are considered separately and as a combination. Two is a feminine even number related to the Moon (*Chandra* or *Soma*) and three is an odd masculine number associated with Jupiter (*Brihaspati* or *Guru*). Both planets influence the compound number. Secondly, the number can be viewed as the sum of the two components of the compound number--e.g., using again the number twenty-three, $2 + 3 = 5$. Five is a number associated with Mercury (*Budha*).

The following is but a listing and annotation of certain numbers, their significance and use as applied to Buddhist and Hindu practices:¹¹

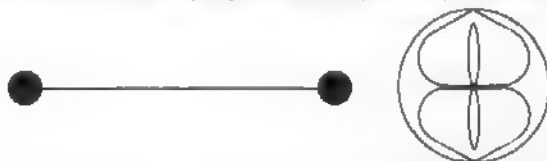
One denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. This number is generally considered neither an odd nor an even number. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day, bright, the right (hand), the first of the five elements (*pancha tanmatras*)--ether (*akasha* / *caption*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). It is visually represented by: a dot (*bija*) or the circle.



Two denotes duality, contrast, polarity and diversity. This integer is a material number, as

Numbers as Symbols (Continued)

opposed to a divine number, and when applied to either the Arabic or Roman alphabet, it is considered as the number of creation, and the mother principle. As an even number, a female symbol two symbolizes the power principle, night, dark, left, and the moon. It is exemplified in the concept of *Shakti-Shakta*; Two Actions (Pali: *kamma*) being *akusala-kamma* (evil deeds) & *kusala-kamma* (good deeds); the Two Types of Gift Giving (Pali: *dana*) being *amisa-dana* (material gift) & *dhamma-dana* (spiritual gift), right-left; heaven-hell, day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)—air or wind (*vatyu, nairud*). It is associated astronomically with the Moon (*Soma* or *Chandra*). The Moon, a prime feminine symbol is quite naturally assigned to the first feminine (even) number. Additionally, it represents the *Ajna Chakra*. It is visually represented by two points (usually connected by a line or is visually represented in *yantra* by the two petal lotus.



Three denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection ($1 + 2 = 3$). This numeral is considered to be the first masculine (odd) number and therefore has certain precedents as a vivifying force. As an odd number, three is a male symbol and further represents the idea principle, day, light, right and the sun. It is the most sacred number within the Hindu faith. It is exemplified in the trinity of *Brahma, Vishnu, Shiva*, the trinity of *Saraswati, Lakshmi, Parvati* or *Maha Saraswati, Maha Lakshmi, Maha Kali*, *tristula*, the Three Regions or the Three Worlds (Indic: *triloka*) being *arupabhuta, rupabhuta, karmabhuta*, the Three Cities (Indic: *tripura*), the Three Times (*kala*) being *bhuti kala* (past), *cartamano kala* (present), *bhavishya kala* (future), the Three Forces (*guna*) being *sattvaguna, rajoguna, tamoguna*, the *trivarga* (objects of human pursuit) being *dharma* (virtue), *artha* (purpose), *kama* (pleasure), the three steps taken by the Lord *Vishnu* in his *Vamara Trivakra-nandana*, the Three Patrons (Lib: *Rigs vSuta nGone-po*), the *Trikaya* system, *Triputika* (Pali: *Tiptaka*), the Three Refuges of the *Theravada* tradition being the Lord *Buddha*, the *dharma*, (Pali: *dhamma*) (the law), the *sangha* (the community of monks); and the third of the five elements (*pancha-tanmatras*)—fire (*tejas agni*). It is associated astronomically with the planet *Jupiter (Brahaspati* or *Guru*). As the first masculine number (odd), the powerful and sometimes fierce planet/deity is an apt symbol. It is visually represented by the triangle, the most stable of all forms.



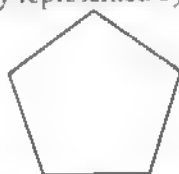
Four denotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This numeral is the perfect number of a higher plane, a number whose $\sqrt{}$ is 2. It is exemplified in the Four Fundamental or Sublime Meditations (Indic: *chatur arpanantara*), the Four Trances (Indic: *chatur dhana*), the Four Psychic Powers (Indic: *chatur vidhipati*), the four *Veilas*, the four *Pradharmas* being *dharma* (virtue), *artha* (purpose), *kama* (pleasure), *moksha* (liberation), the four streams of milk from the heavenly udder creating the four sacred rivers, the *chakrasandarsana* (disc) of the Lord *Vishnu*, the Four Guardians of the Quarters (Indic: *Lokapala*),

Numbers as Symbols (Continued)

Tib. *Phyogs-sKyong*), the Four Seasons (Tib. *Dus bZhi lHa-mo*), the Four Basic Elements (Tib. *lhiByang-ba bZhi*), the Four Bodies (Tib. *sKu bZhi*), and the fourth of five elements (*pancha tanmatras*)--water (*ap*), the cardinal directions, and the four phases of the moon. It is associated astronomically with the planet *Rahu* (the ascending node of the moon). As with the number two, the even number four is seen to be associated with the Moon. Additionally, it is symbolized by the *Muladhara Chakra* and the *Pechaka Mandala* made up of four *pada*. It is visually represented by the square which for the Hindu represents the stability, unchangingness of The Absolute One, or as a four petal lotus in a *yantra*.



Five denotes magical properties, mental activity, intelligence, and the natural elements both positive and negative (pentagram positive or pentagram negative [downward pointing]). This integer represents the natural man, is revolutionary and reduces all to the meaningful. It is created from the masculine three and the feminine two and, therefore, to many represents love, the union of the masculine and the feminine. It is exemplified in the Five Subtle Elements (Indic. *tanmatras* or *pancha-tanmatras*) being: *shabda* (sound), *sparsha* (touch), *rupa* (form), *rasa* (flavor) & *gandha* (odor), the Five Failings or Weaknesses being: *ahamkara* (pride), *moha* (illusion), *lobha* (greed), *kama* (passion), *krodha* (anger) the Five Sense Particulars (Indic: *panchabhutas* or *mahabhutas*) being *akasha* (ether), *vaayu* (air), *tejas* (fire), *apas* (water) & *prithvi* (earth); the Five Truths (Indic. *pancha tattva*), the five *M's* (*Panchamakara*) of the *ramanachara Tantra* being: *madya* (wine), *manasa* (meat), *matsya* (fish), *mudra* (parched grain), *maithuna* (sexual congress), the five *skandhas* being: *rupa*, *vidana*, *sammi*, *sanskara*, *vidyana*; the Five Evolutes of *Maya* (*pancha-kanchukas*), the Five-Headed *Hanuman* (Indic. *Panchamukha Hanuman*); the five senses (Pali. *kamaguna*), the Five Forces (Indic. *pancha-balam*), the Five Sense-stimulating Objects (Tib. *lhiDon-yon sNa-lNgä*), Fivefold Transcendental Wisdom (Tib. *Ye-shes lNgä*), the Five Sisters of Long Life (Tib. *Tshe-ring niChed-lNgä*), the Five Buddhas (Indic. *pancha-Buddha*), the Five Mystics (Indic. *pancha-tathagata*, Tib. *De-bZhin-gShegs-pa*); the Five Protectresses (Indic. *pancha-raksha*, Tib. *bsrung ma lNgä*), the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body--head, arms and legs, and the fifth of the five elements (*pancha-tanmatras*)--earth (*kshiti*, *prithvi*). It is associated astronomically with the planet Mercury (*Budha*). Again as an odd, masculine number five is assigned a masculine planet. It is visually represented by the pentagon or five-pointed star (pentagram).



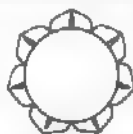
Six denotes the macrocosmic--the spiritual plus the material world; material beauty and comfort, divine charity, and balance. This integer is considered to be the most perfect number ($1 + 2 + 3 = 6$ or $1 \times 2 \times 3 = 6$) and the product of the first male and female numbers ($2 \times 3 = 6$) signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in the *shatkona-chakra* of the Lord *Vishnu*, the Six Insights (Indic. *darshana*), the six *Chakras* (Tib. *lhiKhol-lo*) being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*, the six acts (*shat karmas*); the Six Buddhas (Tib. *Thub-*

Numbers as Symbols (Continued)

pa Drug); the Six Beings (Tib. *hGro-bu Rigs Drug*) being the gods, titans, men, animals, monsters and the damned; The Six Crowns of Wisdom (Tib. *rGyan drug*); and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). The feminine (even) six representing beauty and attraction seems aptly assigned to the variable, feminine Venus. Additionally, it is represented by the *Stadhasthana Chakra*. The *shatkona* is made up of the male symbol and the female symbol and additionally symbolizes the macro- and microcosm. It is visually represented by a hexagon or six-pointed star or in a *yantra* as a six petal lotus.



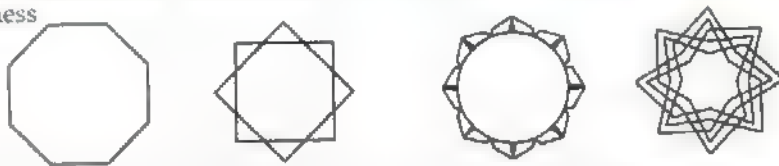
Seven denotes the sacred, the mystic being made up of the spiritual three (masculine) plus the practical four (feminine) ($3 + 4 = 7$), is often considered as the number of creation and perfection, as well as natural law. It is exemplified in the seven Hindu planets, the seven days of the week, the phases of the moon ($4 \times 7 = 28$), the Seven Mothers (Indic *Saptamatrikas*), the *sapta-dhatu* being *rasa*, *rakta*, *musa*, *majja*, *sati*, *mada*, *sukra*, the Seven Factors of Enlightenment (Indic *satta-bodhanga*), within the *Vedas* the seven wives (sisters) of Agni, his seven tongues, the seven horses which pull *Surya's* chariot and the seven streams of *soma*, the *sapta-rishis*, an the mytho-geographic: *sapta-loka* (seven worlds), *sapta-pura* (seven cities), *sapta-dwipa* (seven sacred islands), *sapta-arania* (seven deserts), *sapta-samudra* (seven holy seas), the Seven Royal Jewels (Indic *saptaratna*; Tib. *Rin chen sNa bDun*), the Seven Different Jewels (Tib. *Nor-bu Chab-bDun*), the Seven Buddhas of the Past (Tib. *Sangs-rgyas Rab-bDun*), the seven sites of Buddha's meditation after Enlightenment, and the Seven Noble Treasures (Pali *ariyadhamma*). It is associated astronomically with the planet *Ketu* (the descending node of the moon). The assigning of the descending node of the Moon to a masculine (odd) number appears contradictory. However, *Ketu* is an inauspicious masculine deity. It may be represented as heptagon as in the *Sharabha Yantra*, a seven-petaled lotus as in the *Matsya Yantra* or a form which connotes endlessness.



Eight denotes perfection, good fortune, and on the divine plane justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-middu*) of *Kubera*, the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being *akasha*, *vaayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*, the eight deities of speech (*ashta-Vagdevatas*), the Eight Secret Deities (*ashta-rahasya-yogini* or *ashta-vag-devata*), the Eight Fundamental Urges being *sita*, *ushna*, *sukha*, *duhkha*, *iccha*, *sattva*, *rajas* & *tamas*, the Eight *Maha-Bodhisattvas*, the Eight Great Stupas (Indic: *Ashta-Mahachaitya*; Tib.: *mChod-rtse-Che brGyad*); the Eight Auspicious Symbols (Indic: *Ashtanangala*, Tib. *bKra-shis rTags-brGyad*); the Eight Symbols of Buddha's Life (Tib.: *bKra-shis rDzas-brGyad*), and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). The even (feminine) eight is assigned to a powerful and often fierce masculine planet. This may be a referent to "justice and balance between attraction and repulsion." Additionally, it represents the number when squared that makes up the

Numbers as Symbols (Continued)

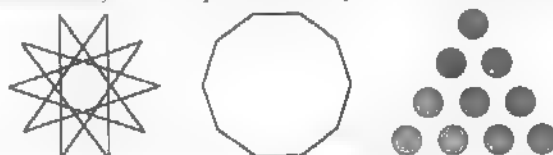
Manduka Mandala It is visually represented by the octagon, an eight pointed star or in a yantra as an eight petal lotus. As in the case of the *Gayatri Yantra*, it is represented by an eight pointed star which denotes endlessness



Nine denotes completion, perfection, force, wisdom and silence. A number whose v is 3, therefore, a magnification of that sacred number and by association itself a most sacred number. It is the last whole number before the commencement of the compound numbers. This number connotes completion ($3 + 3 + 3 = 9$ or $3 \times 3 = 9$) and space. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number ($9 \times 9 = 81 = 9$, $9 \times 18 = 162 = 9$). It is exemplified in: the number of *pada* in the smallest magic square, the *Navagrahas*; the *Nava Durgas*; the *nava Mudras*, *nava nadis*; the Nine Classes of *Yoginis*, the Nine Jewels (Indic: *navaratna*) being: pearl, ruby, topaz, diamond, emerald, coral, sapphire, moonstone, sardonyx, the nine level worship of the *Shri Chakra* (*navavarana puja*), the Virtues of the Buddha (Pali: *Buddhaguna*); the Supermundane States (Pali: *lokuttara-dhamma*), the *Pitha Mandala* made up of nine *pada*, the nine orifices of the body; and the gestation period of the human being. It is associated astronomically with the planet Mars (*Mangala*, *Kuja* or *Angaraka*). As the second most powerful odd number (the square of the sacred three), nine is assigned the puissant planet, Mars. It can be visually represented by a nine-sided figure, a nine point star or a form which connotes endlessness:



Ten denotes perfection or completeness, success, and cosmic wisdom, as well as *karman*. It further represents unity emerging from multiplicity. It is the first compound number. This integer is: ($1 + 2 + 3 + 4 = 10$). It is exemplified in: the Ten Avatars of the Lord Vishnu (Indic: *dashavatara*), the *dasha vaiṣṇava-kala* (ten powers of the vital fire) being: *recluka*, *pachaka*, *sluṣhāna*, *dāhaka*, *plavaka*, *ksharaka*, *kshobhaka*, *irimbhaka* & *molaka*; the *dasha-yonis* (or *dasha-shaktis*); the Ten Sense Powers (Indic: *indriyas*); the Tenfold Knowledge (Indic: *dasha vidya*); the *dasha siddhis* of the *Shri Chakra's* *Trailokyamohana* being: *amūṣa*, *laghūna*, *māhūna*, *īśhūta*, *vāśhūta*, *prakamya*, *bhūkti*, *icchā*, *garvīna* & *sarva-kāmasiddhi*; the ten books of the *Rig-Veda*, the Ten Insights (Pali: *dasasā-nāna*), the Ten Powers of Buddha (Indic: *dashabhāṇa*; Tib: *sTobs-bCū*); the Ten Directions (Tib: *Phyogs-bCū*) which are: the cardinal points, the intercardinal points, the nadir and the zenith, the Ten World Gods, the ten stages in the life of a *Bodhisattva*, *Dasha-Mahavidyas*; and ten fingers and ten toes. As a compound number it is associated astronomically with the Sun ($1 + 0 = 1$) (Ravi or *Surya*). Additionally, it represents by the *Manipuraka Chakra*. It may be

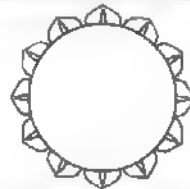


visually represented by a ten pointed star, decagon or in a *tenpin* arrangement which refers to perfection.

Numbers as Symbols (Continued)

Eleven: denotes universal energy, liberty and the transience of life. It is considered obstinate and revolutionary. To some it is an unlucky number (Hindu), the number for transgressions ($10 + 1$), while to others is auspicious and dynamic signifying vitality ($[2 + 3] + [2 \times 3] = 11$). It is a mystic number made up of one twice (1×1). It is exemplified in the eleven Rudras who are destroyers, and eleven heads of the Thousand-Armed Thousand-Eyed Avalokiteshvara (Tib. *sPyan-ras-gzigs Phyang-sTong sPyan-sTong*). As a compound number it is associated astronomically with the Sun (*Ravi* or *Surya*). When reduced it produces two, and, therefore, the Moon (*Soma* or *Chandra*) ($1 + 1 = 2$).

Twelve: denotes sacrifice and is related to immortality. This numeral is a cosmic number ($3 \times 4 = 12$ or $5 + 7 = 12$) (1×2) 24, and $12 \times 30 = 360$ as well as comprehending all numbers lower than itself. It is exemplified in the Twelve Deities of the Cycle of the Twelve Years (Tib. *Lo hKhor bCu-gNyas-kyi Lha*), the Twelve Duties of the Chakravartin (Pali: *Cakkavatti vatta*), the Twelve Dependent Originations (Pali: *paticcasamuppada*), the Twelve Volitional Actions (Pali: *kamma*), the Barahmusa poetry being based on twelve, the twelve signs of the Zodiac, the twelve hours of the day as well as the twelve hours of the night, and the twelve months of the solar year. As a compound number it is associated astronomically with the Sun (*Ravi* or *Surya*) (1) and the Moon (*Soma* or *Chandra*) (2). When reduced it produces three ($1 + 2 = 3$) and, therefore, the planet Jupiter (*Brihaspati* or *Guru*) (3). Additionally, it represents the Anahata Chakra. It is frequently visually represented in *yantra* by the twelve petal lotus that is associated with various deities, particularly *Bala* (Shakti), *Vishnu* and *Vamunavatara*.



Thirteen: denotes the imperfect ($12 + 1 = 13$), transformation, change, the Destroyer and Creator and the ability to overcome obstacles. It is exemplified in the thirteen discs of the *kola*, the Thirteen Mystic Powers of the Buddha (Indic: *dasha-tathagata balam plus avienikasmita upasthana*), thirteen lunar months, the thirteen days involving the rites of the dead (*tehruma*), and the Thirteen Means of Removing Defilements (Pali: *dhatanga*). As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Jupiter (*Brihaspati* or *Guru*) (3). When reduced it produces four ($1 + 3 = 4$) and, therefore, the planet *Rahu* (the ascending node of the moon) (4).

Fourteen: denotes involution, transmutation and relates to sexual relations. This integer is a number of luck ($7 + 7 = 14$). It is exemplified in the full moon, two of the moon's four cycles (waxing and waning), the *chaturdasha nadis* being *alambusha-nadi*, *kahir-nadi*, *vishvavara-nadi*, *varuna-nadi*, *hastipha-nadi*, *yasho-dati-nadi*, *papascemi-nadi*, *ganadhara-nadi*, *pasha-nadi*, *shankhuni-nadi*, *sarasvati-nadi*, *ida-nadi*, *pingala-nadi* & *sashvami-nadi*, the *Chaturdasha trikona* (Saren: *Saahbhagya-Darika Chakra* of the *Shri Chakra*), the Fourteen *blancous*, the fourteen-triangle figure of the *Shri Chakra* (*chaturdasha koni*), and the fourteen Psychic Functions (Pali: *vimana kicca*). As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces five ($1 + 4 = 5$) and, therefore, the planet Mercury (*Budha*) (5).

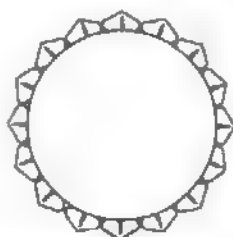
Fifteen: denotes cosmic completeness, destiny. This number is considered to be a total number associated with chance. Fifteen is also auspicious in its make up ($1 + 2 + 3 + 4 + 5 = 15$, $5 + 5 + 5 = 15$, $3 \times 5 = 15$). It is exemplified in the fifteen world planes being six in *Kamuloka*, five in *Rupaloka* and four in *Arupateka*, is the sum of the various directions in a nine *pada* magic square of *Sarja* (shown below),

Numbers as Symbols (Continued)

6	7	2
1	5	9
8	3	4

the fifteen letters (*panchadashi*) of the *Shri Vidya* mantra, the fifteen *Tillus* (*panchadasha Tillus*), and the fifteen *Nityas* (*panchadasha Nityas*). As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Mercury (*Budha*) (5). When reduced it produces six ($1 + 5 = 6$) and, therefore, the planet Venus (*Shukra*) (6).

Sixteen, denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness ($4 + 4 + 4 + 4 = 16$, $4 \times 4 = 16$, $8 + 8 = 16$, $2 \times 8 = 16$), or balance being made up of opposites--the Sun and Venus. It is a number whose *xi* is 4. It is exemplified in the sixteen human parts, the sixteen signs of beauty, the Sixteen *kalas* of *Chandra*, the *Shodasha karshuni* being *kaana-karshuni*, *buddha-karshuni*, *ahama-karshuni*, *sabda-karshuni*, *sparsha-karshuni*, *rupa-karshuni*, *rasa-karshuni*, *gandha-karshuni*, *chuttha-karshuni*, *dhairya-karshuni*, *smritva-karshuni*, *nama-karshuni*, *bha-karshuni*, *atma-karshuni*, *amrita-karshuni* & *sharira-karshuni*, the Sixteen *Arhats* (Tib. *gNas brTan bcu drug*), the sixteen Insights (Pali *solasana-nana*); and a mandala of sixteen *pada* ($4 \times 4 = 16$) called *Mahapitha Mandala*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven ($1 + 6 = 7$) and, therefore, the planet *Ketu* (the descending node of the moon) (7). Additionally, it represents the *Vishuddha Chakra*. It is visually represented in *yantras* by a sixteen petal lotus (*shodasha dala padma*) that is associated with various deities, particularly the *Annapurna Yantra* or the *Bagala (nuukhu) Yantra* (II).



Seventeen denotes conquest, wisdom and immortality. This number is a mystical number ($1 \setminus 7$), a symbol for speech, as well as the number of assent and one which represents struggle. It has been noted that it represents the sum of the four numbers in the lower left hand corner of the magic square first noted above--i.e., $1 + 5 + 8 + 3 = 17$.

6	7	2
1	5	9
8	3	4

As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces eight ($1 + 7 = 8$) and, therefore, the planet Saturn (*Shani*) (8).

Eighteen denotes completeness ($9 + 9 = 18$), it can also denote chaos, deadlock and a spiritual hindrance. It is exemplified in the eighteen *parvas* of the *Mahabharata*; the eighteen chapters of the *Bhagavadgita*, the eighteen sense Elements (Pali *dhatu*) and sunset (the eighteenth hour or 6:00 P.M.). As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Saturn (*Shani*)

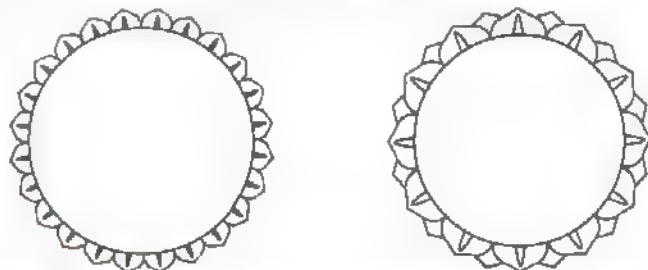
Numbers as Symbols (Continued)

(8) When reduced it produces nine ($1 + 8 = 9$) and, therefore, the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9), three aggressive 'planets.'

Twenty denotes, as double ten ($10 + 10$), perfection or completeness, success, and cosmic wisdom. This number is auspicious in its make up ($2 \times 10 = 20$, $4 \times 5 = 20$, $13 + 7 = 20$, $12 + 8 = 20$, $2 + 4 + 6 + 8 = 20$) and represents renewal. It is exemplified in the total number of fingers and toes (a limit of counting), the number of nails on the fingers and toes and one of the important numbers is the proportions of a *stupa*. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2).

Twenty-one denotes perfection, and success ($1 + 2 + 3 + 4 + 5 + 6 = 21$, $3 \times 7 = 21$). It is related to the cycles of the moon, $3 \times 7 = 21$ in this instance all three numbers are masculine, as well as the twenty-one *Taras*. As a compound number it is associated with the Moon (*Chandra* or *Soma*) (2) and the Sun (*Ravi* or *Surya*) (1). When reduced it produces three ($2 + 1 = 3$) and, therefore, the planet Jupiter (*Brihaspati* or *Guru*) (3).

Twenty-four denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes *Rahu*. This integer represents ($6 \times 4 = 24$, $3 \times 8 = 24$, $12 + 12 = 24$, $1 \times 2 \times 3 \times 4 = 24$) a cosmic number, being $12 + 12 = 24$, and is considered a lucky number as $2 + 4 = 6$. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces six ($2 + 4 = 6$) and, therefore, the planet Venus (*Shukra*) (6). It is visually represented in a *yantra* as a twenty-four petal lotus (*chaturvimsati dala padma*) that is associated with various deities, particularly the *Durga Yantra* (IV) or the *Shodashi Yantra* (II).



Twenty-five denotes sacred and mystical magic as well as order and harmony. This numeral is an auspicious masculine integer, a number whose $\sqrt{}$ is 5, and the sum of mystic male numbers in succession ($1 + 3 + 5 + 7 + 9 = 25$). It is exemplified in the twenty-five *tattvas* of the *Samkhya* school. As a compound number it is associated with the Moon (*Chandra* or *Soma*) (2) and Mercury (*Budha*) (5). When reduced it produces seven ($2 + 5 = 7$) and, therefore, the planet *Ketu* (the descending node of the moon) (7). Additionally, it represents the *pada* for a *mandala* ($5 \times 5 = 25$), the *Upapitha Mandala*.

Twenty-seven denotes sacredness as $3 \times 9 = 27$, and energy as in the union of two opposites. This integer represents the first masculine cube (3^3). It is exemplified in the number of beads in a *Sumeru Mala*, the number of planets or stars which are used to determine the length of a Hindu temple; and is the number of nights in which the moon is visible. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet *Ketu* (the descending node of the moon) (7). When reduced it produces nine ($2 + 7 = 9$) and, therefore, the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9).

Twenty-eight An auspicious number ($1 + 2 + 3 + 4 + 5 + 6 + 7 = 28$), this numeral represents a number that is associated with the moon's cycle—twenty-eight days ($4 \times 7 = 28$). It is a perfect number arrived at by the addition of its divisors ($1 + 2 + 4 + 7 + 14 = 28$). It is exemplified in the Planes of

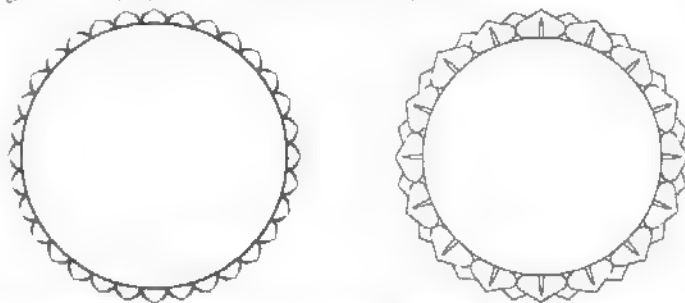
Numbers as Symbols (Continued)

Existence (Pali *bhumi*) being *apaya-bhumi*, *kamasugati-bhumi* and the *rupavachara-bhumi*, and the number of 'mansions' in the moon. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet Saturn (*Shani*) (6). When reduced it produces one ($2 + 8 = 1[0]$) and, therefore, the Sun (*Ravi* or *Surya*) (1).

Thirty: This numeral is considered to be a psychic numeral and is auspicious in its make up ($10 + 10 + 10 = 30$, $3 \times 10 = 30$). It is exemplified in the classes of beings in the three spheres--i.e., ten in *Kamaloka*, sixteen in *Rupaloka*, and four in *Arupaloka*, Lord Krishna assumed 64 *vidyas* in thirty days, the days in a solar month, and $1/12$ of a circle ($30 \times 12 = 360^\circ$). As a compound number it is associated with the planet Jupiter (*Brihaspati* or *Guru*) (3[0]).

Thirty-one: This integer is inauspicious as it is associated with hinderance and delay on one hand and order and harmony on the other. It is exemplified in the thirty one planes of existence (Pali *bhumi*). As a compound number it is associated with Jupiter (*Brihaspati* or *Guru*) (3) and the Sun (*Ravi* or *Surya*) (1). When reduced it produces four ($1 + 3 = 4$) and, therefore, the planet Rahu (the ascending node of the moon) (4).

Thirty-two: This numeral is considered by some to be a perfect number being $4 \times 8 = 32$. It is exemplified in: Thirty-two Auspicious Marks of the Great Being (Tib. *sKyes-bu-chen-pohu mTshan gSum-Cu-rTsa-gNyas*) which along with the eighty secondary signs are the recognizable signs of an Enlightened one; the thirty-two points of the compass--e.g., south, south-south-southeast, southeast-south-southeast, etc.--and the thirty two characteristics of human physiology. As a compound number it is associated with the planet Jupiter (*Brihaspati* or *Guru*) (3) and the Moon (*Soma* or *Chandra*) (2). When reduced it produces five ($2 + 3 = 5$) and, therefore, the planet Mercury (*Budha*) (5). It is visually represented in a *yantra* as a thirty-two petal lotus (*dvatrimshati dala padma*) that is associated with various deities, particularly the Durga Yantra (IV) or the Shodashi Yantra (II).



Thirty-three: denotes perfection (two three's) (3×3), or $3 \times 11 = 33$, and completion. It is exemplified in the thirty-three deities of the *Vedas*--eight *Vasus*, eleven *Rudras*, twelve *Adityas*, *Indra* and *Prajapati*, and the number of vertebrae in the spinal column. As a compound number, it is related to: the planet Jupiter (*Brihaspati* or *Guru*) (3). When reduced it produces six ($3 + 3 = 6$) and, therefore, the planet Venus (*Shukra*) (6).

Thirty-four: A composite number. It is exemplified in: the sun + the moon + the five planets + the 27 *nakshastras*, and is the sum of the various directions in a sixteen *pada* magic square (see below). As a compound number, it is related to: Jupiter (*Brihaspati* or *Guru*) (3) and the planet Rahu (the ascending node of the moon), (4). When reduced it produces seven ($3 + 4 = 7$) and, therefore, the planet Ketu (the descending node of the moon) (7).

Numbers as Symbols (Continued)

16	2	3	13	34
5	11	10	8	34
9	7	6	12	34
4	15	16	1	34
34	34	34	34	

Thirty-five A number which denotes harmony. This integer represents the sum of the first two cubes, on feminine and the other masculine ($23 + 33 = 27$). It is exemplified in the Thirty-five Buddhas of Confession (Tib. *bDe-gShegs So Inga*). As a compound number it is associated with the planet Jupiter (*Brihaspati* or *Guru*) (3) and the planet Mercury (*Budha*) (5). When reduced it produces eight ($3 + 5 = 8$) and, therefore, the planet Saturn (*Shani*) (8).

Thirty-six A number which represents macrocosmic completeness ($3 \times 6, 6 \times 6 = 36, 4 \times 9 = 36, 1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 = 36$), and a number whose $\sqrt{\quad}$ is 6. This numeral, as any compound number has an opposite effect and may be considered as inauspicious. It is exemplified in the thirty-six tattoos of Kashmiri Shaivism. It is also the number of *pada* in an *Ugrapitha Mandala*. As a compound number it is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*) (3) and the planet Venus (*Shukra*) (6). When reduced it produces nine ($3 + 6 = 9$) and, therefore, the planet Mars (*Mangala, Kuja* or *Angaraka*) (9).

Thirty-seven denotes order and harmony. In *Theravada Buddhism* the number represents the thirty-seven *dharma* of the *Bodhipakaya*. As a compound number, it is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*) (3) and the planet *Ketu* (the descending node of the moon) (7). When reduced it produces one ($3 + 7 = 10$) and, therefore, the Sun (*Ravi* or *Surya*) (1).

Thirty-eight denotes the thirty-eight Blessings (Pali: *Mangala*). As a compound number, it is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*) (3) and the planet Saturn (*Shani*) (8). When reduced it produces two ($3 + 8 = 11$) and, therefore, the Moon (*Soma* or *Chandra*) (2).

Thirty-nine, a numeral that is auspicious in its makeup, being the perfect three and the magnified perfect nine (3×9), reflecting these two sacred numbers. As a compound number it is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*) (3) and the planet Mars (*Mangala, Kuja* or *Angaraka*) (9). When reduced it produces three ($3 + 9 = 12$) and, therefore, the planet Jupiter (*Brihaspati* or *Guru*) (3).

Forty denotes perfection and completion ($4 \times 10 = 40$, or $10 + 10 + 10 + 10 = 40$). This numeral is related to the Pleiades disappearance. It is exemplified in the story that the Lord Buddha sat for forty days under the pipal tree before Enlightenment, and the forty Mental Exercises (Pali: *kammatthana*). As a compound number it is associated astronomically with the planet Rahu (the ascending node of the moon) (4) ($4 + 0 = 4$).

Forty-four denotes success, completeness and perfection. This number underlines preparation, perfection and completion as $40 + 4 = 44$. As a compound number it is associated astronomically with the planet Rahu (the ascending node of the moon) (4). When reduced it produces eight ($4 + 4 = 8$) and, therefore, the planet Saturn (*Shani*) (8).

Forty-eight denotes mystical completeness ($4 \times 12 = 48, 12 + 12 + 12 + 12 = 48$). Its association with the cosmic number twelve which comprehends all numbers lower than itself is auspicious. As a compound number it is associated astronomically with the planet Rahu (the ascending node of the

Numbers as Symbols (Continued)



moon) (4) and the planet Saturn (*Shani*) (8). When reduced it produces three ($4 + 8 = 12 - 3$) and, therefore, the planet Jupiter (*Brihaspati* or *Guru*) (3). It is visually represented in the rare forty-eight-petaled lotus (*astachaturdasa-dala padma*).

Forty-nine This numeral is a sacred number whose $\sqrt{}$ is 7. It is exemplified in the number of *pada* for a *Sthandila Mandala*. As a compound number it is associated astronomically with the planet *Rahu* (the ascending node of the moon) (4), the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9). When reduced it produces four ($4 + 9 = 13 - 4$) and, therefore, the planet *Rahu* (the ascending node of the moon) (4).

Fifty-two denotes the transitory. It is exemplified in the Fifty-two Mental Commitments (*Palichetasika*). As a compound number it is associated astronomically with the planet Mercury (*Budha*) (5) and the Moon (*Soma* or *Chandra*) (2). When reduced it produces seven ($5 + 2 = 7$) and, therefore, the planet *Ketu* (the descending node of the moon) (7).

Fifty-five is a cosmic number being made up of the sum of the integers of one through ten ($1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9 + 10 = 55$). As a compound number it is made up of Mercury (*Budha*) (5). When reduced it produces one ($5 + 5 = 1[0]$) and, therefore, the Sun (*Ravi* or *Surya*) (1).

Fifty-six is a cosmic number related to the moon being made up of twice twenty eight ($2 \times 28 = 56$). As a compound number it is related to Mercury (*Budha*) (5) and Venus (*Shukra*) (6). When reduced it produces two ($5 + 6 = 11 = 2$) and, therefore, the Moon (*Chandra* or *Soma*) (2).

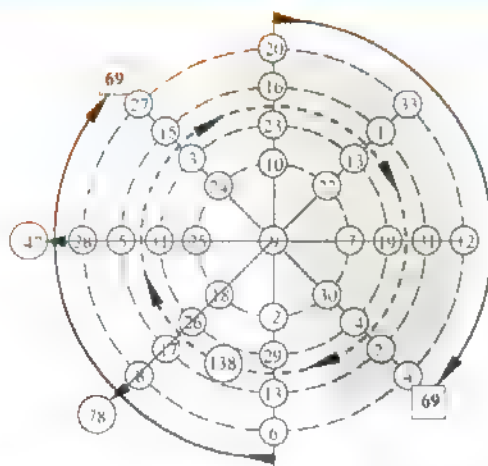
Sixty Normally, $20 + 20 + 20 = 60$, $20 \times 3 = 60$, it refers to a complete cycle of time and is associated with the planet Venus (*Shukra*) (6). It is exemplified in: the believed cycle of Jupiter (sixty years), the sixty elements which constitute the way through the three worlds, the make up of a *stupa*, and the sixty levels of human development.

Sixty-four denotes eternal blessedness and *karma*. This is a number whose $\sqrt{}$ is 8. It is exemplified in: the number of *pada* for a *Manduka Mandala*; sixty-four chapters in the *Rig Veda*; sixty-four pleasures of *Shiva*; the sixty-four *vidyas*; and the sixty-four *Yoginis*. As a compound number it is associated astronomically with the planet Venus (*Shukra*) (6) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces one ($6 + 4 = 1[0]$) and, therefore, the Sun (*Ravi* or *Surya*) (1).

Sixty-nine A number associated with the magic circle (see below). It is made-up of the macrocosmic number six plus the complete number nine. As a compound number it is associated astronomically with the planet Venus (*Shukra*) (6) and the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9). When reduced it produces six ($6 + 9 = 15 = 6$) and, therefore, the planet Venus (*Shukra*) (6).

Seventy-eight A number associated with the magic circle (see above). It is made-up of the sacred, mystic 7 plus the auspicious, perfect number 8. As a compound number it is associated astronomically with the planet *Ketu* (the descending node of the moon) (7) and the planet Saturn (*Shani*) (8). When reduced it produces six ($8 + 7 = 15 = 6$) and, therefore, the planet Venus (*Shukra*) (6).

Numbers as Symbols (Continued)



Eighty. denotes to perfection and completeness ($8 \times 10 = 80$, $4 \times 20 = 80$, $2 \times 40 = 80$). It is exemplified in the story of the Lord *Buddha* that in his eightieth year he died, completing his life on earth. Additionally, there are eighty secondary signs that are recognizable in an Enlightened One. It is associated astronomically with the planet Saturn (*Shani*) (8).

Eighty-one denotes mystic wholeness ($9 \times 9 = 81$) and a number whose $\sqrt{}$ is 9. It is exemplified in the number of *pada* for a *Paramasayika Mandala*. As a compound number it is associated astronomically with the planet Saturn (*Shani*) (8) and the Sun (*Ravi* or *Surya*) (1). When reduced it produces nine ($8 + 1 = 9$) and, therefore, the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9).

Eighty-four: denotes auspiciousness in its make up ($8 \div 4$, $8 \times 10 + 4 = 84$). This numeral represents eight (8) in the four corners (4) of the world. It is exemplified in: eighty-four *siddhas*, 84,000 *stupas* built by Ashoka, and Mt. Meru is 84,000 units high. As a compound number it is associated astronomically with the planet Saturn (*Shani*) (8) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces three ($8 + 4 = 12 \div 3$) and, therefore, the planet Jupiter (*Brihaspati* or *Guru*) (3).

One-hundred The number of *pada* in an *Asana Mandala* ($10 \sqrt{100}$). As a compound number it is associated astronomically with the Sun (*Ravi* or *Surya*) (1).

One-hundred-and-eight An important astronomical number. It is exemplified in the number of units in the Buddhist rosary, the number of *gopis* who danced for *Krishna*; the product of nine *niddhis* (money) times twelve *siddhis* (power) ($9 \times 12 = 108$), the four lunar phases ($4 \times 27 = 108$); Cravings (Pali: *tanha*), and the Feelings (Pali: *vedana*). As a compound number it is associated astronomically with the Sun (*Ravi* or *Surya*) (1) and the planet Saturn (*Shani*) (8). When reduced it produces none ($1[0] + 8 = 9$) and, therefore, the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9).

One-hundred-and-twelve. denotes one equaling the source \ twelve signifying the cosmic number ($1 \div 12$ or $1 \div 1 \div 2$). It is exemplified in the number of chapels in the *Gyantse Kumbum*; and the one-hundred and twelve major and minor signs that are recognizable in an Enlightened One. As a compound number it is associated astronomically with the Sun (*Ravi* or *Surya*) (1) and the Moon (*Soma* or *Chandra*) (2). When reduced it produces four ($1 + 1 + 2 = 4$) and, therefore, the planet *Rahu* (the ascending node of the moon) (4).

One-hundred-twenty-one: A number whose $\sqrt{}$ is 11, the number of *pada* in a *Sthaniya Mandala*.

Numbers as Symbols (Continued)

As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the Moon (*Soma* or *Chandra*) (2). When reduced it produces four ($1 + 2 + 1 = 4$) and, therefore, the planet *Rahu* (the ascending node of the moon) (4).

One-hundred-and-thirty-eight: It is a number associated with the magic circle (see illustration above) It is made-up of the monad 1, plus the perfect number 3, plus the auspicious number of perfection 8 ($1 \times 3 \times 8$) As a compound number it is associated astronomically with the Sun (*Ravi* or *Surya*) (1), the planet Jupiter (*Brihaspati* or *Guru*) (3) and the planet Saturn (*Shani*) (8). When reduced it produces three ($1 + 3 + 8 = 12 = 3$) and, therefore, again, the planet Jupiter (*Brihaspati* or *Guru*) (3)

One-hundred-and-forty-four: A number whose $\sqrt{}$ is 12, and the number of *pada* in a *Deshiya Mandala* (12×144) As a compound number it is associated astronomically with the Sun (*Ravi* or *Surya*) (1) and the planet *Rahu* (the ascending node of the moon) (4) When reduced it produces three ($1 + 4 + 4 = 9$) and, therefore, the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9)

One-hundred-and-forty-seven: Is a number associated with the magic circle (see illustration above) It is the sum of 7×21 , both of which are numbers associated with the cycle of the moon. It is made-up of the monad 1, plus the complete and practical number 4, plus the sacred 7 ($1 \times 4 \times 7$). As a compound number it is associated astronomically with the Sun (*Ravi* or *Surya*) (1), the planet *Rahu* (the ascending node of the moon) (4) and the planet *Ketu* (the descending node of the moon) (7) When reduced it produces three ($1 + 4 + 7 = 12 = 3$) and, therefore, the planet Jupiter (*Brihaspati* or *Guru*) (3).

One-hundred-and-sixty-nine: A number whose $\sqrt{}$ is 13, the number of *pada* in an *Ubhayachandita Mandala* (13×169). As a compound number it is associated astronomically with the Sun (*Ravi* or *Surya*) (1), the planet Venus (*Shukra*) (6) and the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9) When reduced it produces seven ($1 + 6 + 9 = 16 = 7$) and, therefore, the planet *Ketu* (the descending node of the moon) (7).

One-hundred-and-ninety-six: A number whose $\sqrt{}$ is 14, the number of *pada* in an *Bludramahasana Mandala* (14×196) As a compound number it is associated astronomically with the Sun (*Ravi* or *Surya*) (1), the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9) and the planet Venus (*Shukra*) (6) When reduced it produces seven ($1 + 9 + 6 = 16 = 7$) and, therefore, the planet *Ketu* (the descending node of the moon) (7).

Two-hundred-and-twenty-five: It is a number whose $\sqrt{}$ is 15 It is exemplified in: the number of *pada* in the *Lohaprasad* of *Wat Ratchanatdaram* and the *Padmugarbha Mandala* (15×225). As a compound number it is associated astronomically with the Moon (*Soma* or *Chandra*) (2) and the planet Mercury (*Budha*) (5). When reduced it produces the sacred nine ($2 + 2 + 5 = 9$) and, therefore, the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9)

Two-hundred-and-fifty-six: It is a number whose $\sqrt{}$ is 16 It is exemplified in: the number of *pada* for a *Triyuta Mandala* (16×256) As a compound number it is associated astronomically with the Moon (*Soma* or *Chandra*) (2), the planet Mercury (*Budha*) (5) and the planet Venus (*Shukra*) (6) When reduced ($2 + 5 + 6 = 13 = 4$) the planet *Rahu* (the ascending node of the moon) (4) becomes important.

Two-hundred-and-eighty-nine: It is a number whose $\sqrt{}$ is 17 It is exemplified in: the number of *pada* in a *Vratabhoga Mandala* (17×289) As a compound number it is associated astronomically with the Moon (*Soma* or *Chandra*) (2), the planet Saturn (*Shani*) (8), and the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9) When reduced it produces one ($2 + 8 + 9 = 19 = 1[0]$), associated astronomically with the Sun (*Ravi* or *Surya*).

Three-hundred-and-twenty-four: It is a number whose $\sqrt{}$ is 18 It is exemplified in: the number of *pada* in a *Karnashitka Mandala* (18×324) As a compound number it is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*) (3), the Moon (*Soma* or *Chandra*) (2) and the planet *Rahu*

Numbers as Symbols (Continued)

(the ascending node of the moon) (4). When reduced it produces the sacred nine ($3 + 2 + 4 = 9$) and, therefore, the planet Mars (*Mangala, Kuja* or *Angaraka*) (9).

Three-hundred-and-sixty-one. It is a number whose $\sqrt{}$ is 19. It is exemplified in: the number of *pada* in the *Ganita Mandala* ($19 \sqrt{361}$). As a compound number it is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*) (3), the planet Venus (*Shukra*) (6) and the Sun (*Ravi* or *Surya*) (1). When reduced it produces the sacred nine ($3 + 6 + 1 = 10$) and, therefore, it is associated astronomically with the Sun (*Ravi* or *Surya*) (1).

Four-hundred. It is a number whose $\sqrt{}$ is 20. It is exemplified in the number of *pada* in the *Suryavishalaka Mandala* ($20 \sqrt{400}$). As a compound number it is associated astronomically with the planet *Rahu* (the ascending node of the moon) (4) (00).

Four-hundred-and-forty-one. It is a number whose $\sqrt{}$ is 21. It is exemplified in the number of *pada* in the *Susamhita Mandala* ($21 \sqrt{441}$). As a compound number it is associated astronomically with the planet *Rahu* (the ascending node of the moon) (4) and the Sun (*Ravi* or *Surya*) (1). When reduced it produces the sacred nine ($4 + 4 + 1 = 9$) and, therefore, the planet Mars (*Mangala, Kuja* or *Angaraka*) (9).

Four-hundred-and-eighty-four. It is a number whose $\sqrt{}$ is 22. It is exemplified in the number of *pada* in the *Supratikanta Mandala* ($22 \sqrt{484}$). As a compound number it is associated astronomically with the planet *Rahu* (the ascending node of the moon) (4) and the planet Saturn (*Shani*) (8). When reduced it produces seven ($4 + 8 + 4 = 16 = 7$) and, therefore, the planet *Ketu* (the descending node of the moon) (7).

Five-hundred-and-twenty-nine. It is a number whose $\sqrt{}$ is 23. It is exemplified in: the number of *pada* in the *Vishata Mandala* ($23 \sqrt{529}$). As a compound number it is associated astronomically with the planet Mercury (*Budha*) (5), the Moon (*Soma* or *Chandra*) (2) and the planet Mars (*Mangala, Kuja* or *Angaraka*) (9). When reduced it produces seven ($5 + 2 + 9 = 16 = 7$) and, therefore, the planet *Ketu* (the descending node of the moon) (7).

Five-hundred-and-seventy-six. It is a number whose $\sqrt{}$ is 24. It is exemplified in the number of *pada* in the *Vipraarbha Mandala* ($24 \sqrt{576}$). As a compound number it is associated astronomically with the planet Mercury (*Budha*) (5), the planet *Ketu* (the descending node of the moon) (7) and the planet Venus (*Shukra*) (6). When reduced it produces nine ($5 + 7 + 6 = 18 = 9$) and, therefore, the planet Mars (*Mangala, Kuja* or *Angaraka*) (9).

Six-hundred-and-twenty-five. It is a number whose $\sqrt{}$ is 25. It is exemplified in: the number of *pada* in the *Vishvesha Mandala* ($25 \sqrt{625}$). As a compound number it is associated astronomically with the planet Venus (*Shukra*) (6), the Moon (*Soma* or *Chandra*) (2) and the planet Mercury (*Budha*) (5). When reduced it produces four ($6 + 2 + 5 = 13 = 4$) and, therefore, the planet *Rahu* (the ascending node of the moon) (4).

Six-hundred-and-seventy-six. It is a number whose $\sqrt{}$ is 26. It is exemplified in: the number of *pada* in the *Viprabhoga Mandala* ($26 \sqrt{676}$). As a compound number it is associated astronomically with the planet Venus (*Shukra*) (6) and the planet *Ketu* (the descending node of the moon) (7). When reduced it produces one ($6 + 7 + 6 = 19 = 10$) and, therefore, the Sun (*Ravi* or *Surya*) (1).

Seven-hundred-and-twenty-nine. It is a number whose $\sqrt{}$ is 27. It is exemplified in the number of *pada* in the *Vipratikanta Mandala* ($27 \sqrt{729}$). As a compound number it is associated astronomically with the planet *Ketu* (the descending node of the moon) (7), the Moon (*Soma* or *Chandra*) (2) and the planet Mars (*Mangala, Kuja* or *Angaraka*) (9). When reduced it produces nine ($7 + 2 + 9 = 18 = 9$) and, therefore, the planet Mars (*Mangala, Kuja* or *Angaraka*) (9).

Seven-hundred-and-eighty-four. It is a number whose $\sqrt{}$ is 28. It is exemplified in the number of *pada* in the *Vishvavaksha Mandala* ($28 \sqrt{784}$). As a compound number it is associated astronomically

Numbers as Symbols (Concluded)

with the planet *Ketu* (the descending node of the moon) (7), the planet Saturn (*Shani*) (8) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces one ($7 + 8 + 4 = 19 = 1[0]$) and, therefore, the Sun (*Ravi* or *Surya*) (1).

Eight-hundred-and-forty-one: It is a number whose $\sqrt{}$ is 29. It is exemplified in: the number of *pada* in the *Viprabhaktika Mandala* ($29 \sqrt{841}$). As a compound number it is associated astronomically with the planet Saturn (*Shani*) (8), the planet *Rahu* (the ascending node of the moon) (4) and the Sun (*Ravi* or *Surya*) (1). When reduced it produces one ($8 + 4 + 1 = 13 = 4$) and, therefore, the planet *Rahu* (the ascending node of the moon) (4).

Nine-hundred: It is a number whose $\sqrt{}$ is 30. It is exemplified in: the number of *pada* in the *Vishveshasara Mandala* ($30 \sqrt{900}$). As a compound number it is associated astronomically with the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9). When reduced it produces nine ($9 + 0 + 0 = 9$) and, therefore, the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9).

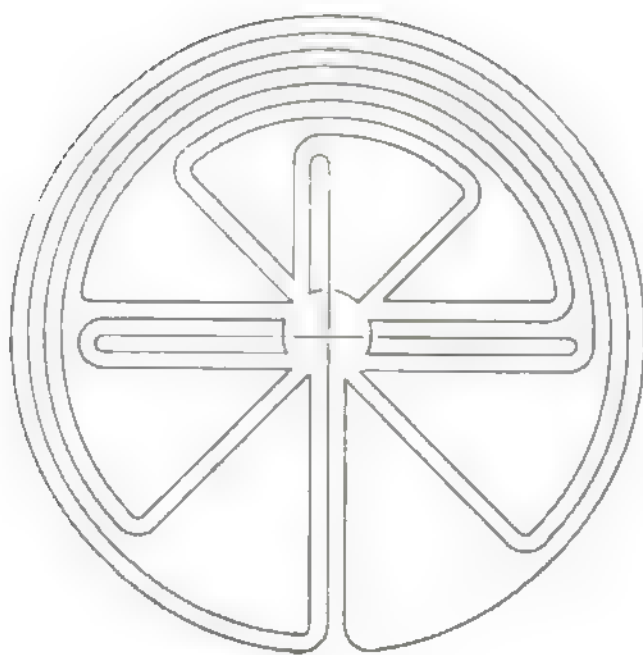
Nine-hundred-and-sixty-one: It is a number whose $\sqrt{}$ is 31. It is exemplified in: the number of *pada* in the *Ishvarakanta Mandala* ($31 \sqrt{961}$). As a compound number it is associated astronomically with the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9), the planet Venus (*Shukra*) (6) and the Sun (*Ravi* or *Surya*) (1). When reduced it produces seven ($9 + 6 + 1 = 16 = 7$) and, therefore, the planet *Ketu* (the descending node of the moon) (7).

One-thousand: This numeral represents endlessness. It is exemplified in: The Thousand Buddhas (Tib.: *Sangs-rgyas sTong*); the Thousand-Armed Thousand-Eyed *Avalokiteshvara* (Tib.: *sPyan-ras-gzigs Phyag-sTong sPyan-sTong*); the thousand names of *Vishnu* (Indic.: *Vishnusahasranama*); and the thousand names of *Parvati* (Indic.: *Parvatisahasranama*). Additionally, it is represented by the *Sahasra Dala Kamala*, beyond the *Ajna Chakra*. It is associated astronomically with the Sun (*Ravi* or *Surya*) (1). Visually, it is represented by a lotus-form of enumerable petals.

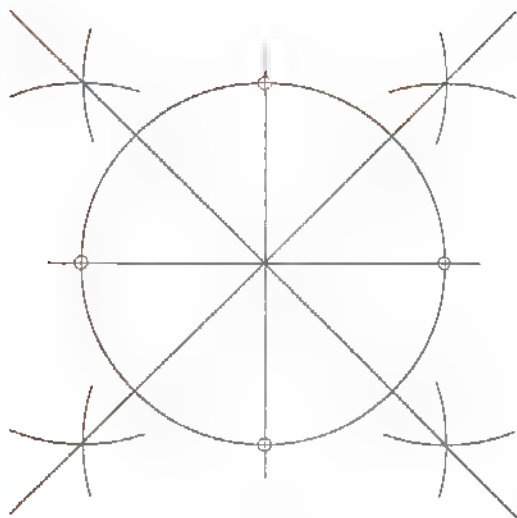


One-thousand-and-twenty-four: It is a number whose $\sqrt{}$ is 32. It is exemplified in: the largest number of *pada* used in constructing a *mandala* (*Indrakanta Mandala*). As a compound number it is associated astronomically with the Sun (*Ravi* or *Surya*) (1), the Moon (*Soma* or *Chandra*) (2) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it is associated with the planet *Ketu* (the descending node of the moon) (7) ($1 + 2 + 4 = 7$).

Yantra Construction, Variations and Application

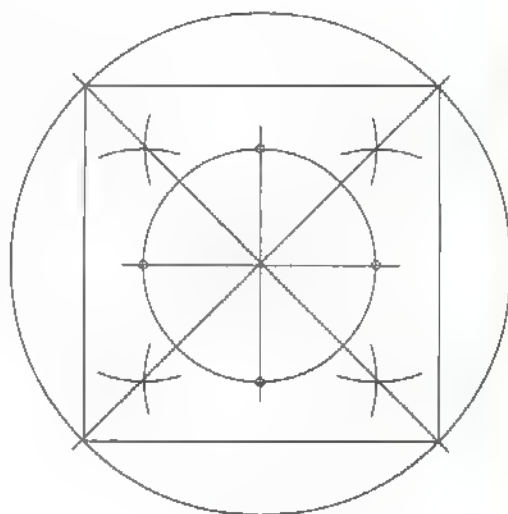


Constructing the Sacred Enclosure (bhupura)

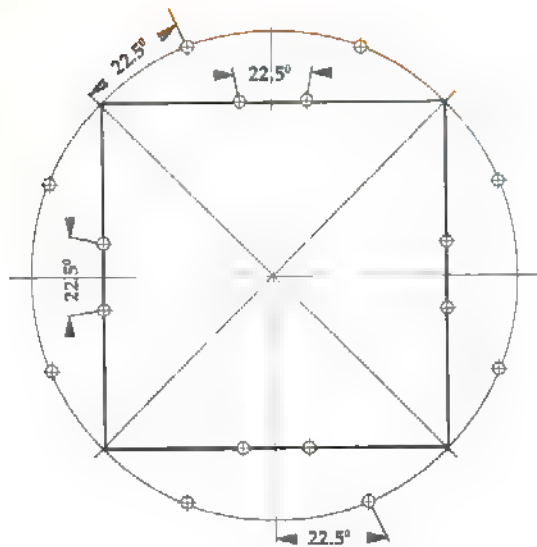


STEP 1: A vertical and a horizontal are drawn with an angle of 90° . A circle is drawn using the crossing of the vertical and horizontal as the center. Where the circle crosses the vertical and horizontal two arcs are drawn. Where these arcs cross, a line is drawn diagonally through the center of the circle to establish the true diagonals, as shown to the left

STEP 2: A large circle is then drawn. Within this circle, where the diagonals cross its circumference, a set of verticals and horizontals or a square is drawn, as shown to the right

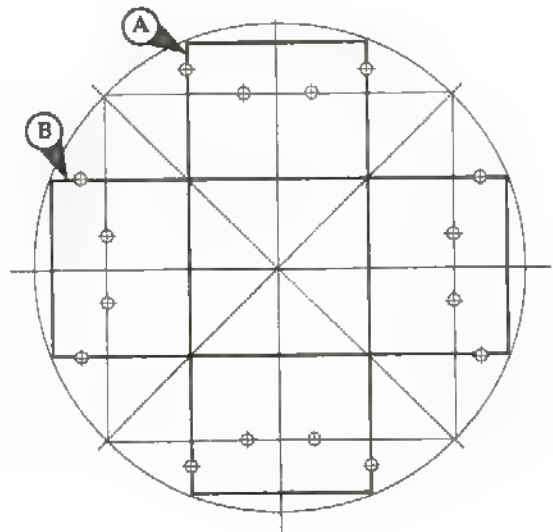


Steps in constructing the sacred enclosure (Continued)



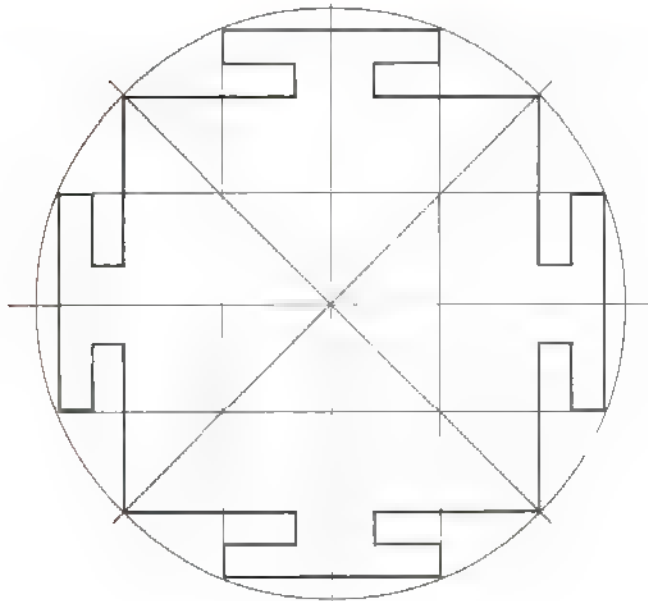
STEP 3: The first circle and diagonal arcs are erased. Points are established on the circle's circumference which are 22.5° (half the distance between the diagonals and the verticals/horizontals) from each diagonal. Then on the square's four edges, points are established that are 22.5° , centred on the verticals and the horizontals, or 11.25° on either side of the verticals and horizontals, as shown to the left.

STEP 4: Rectangles are established, one vertical (A) and one horizontal (B) from the 22.5° points from the main vertical and horizontal on the circle's circumference. Secondly, a point is established half way from the upper and lower (or outer) edges of the two rectangles and the border of the large square, as shown to the right.

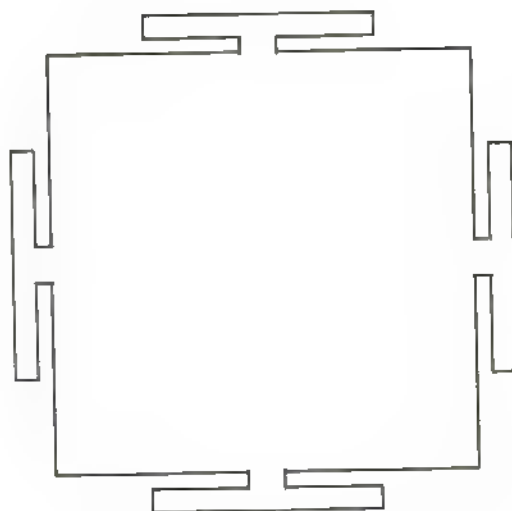
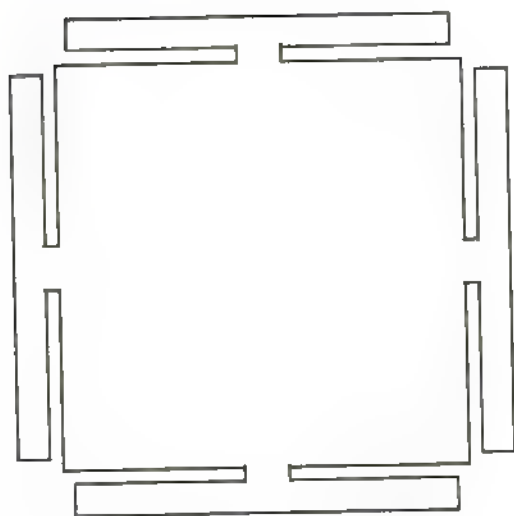
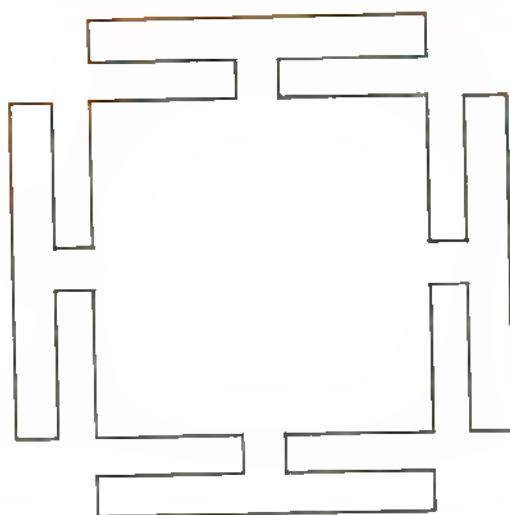
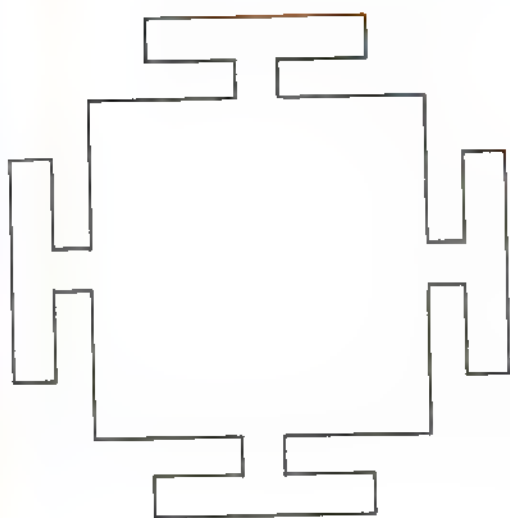


Steps in constructing the sacred enclosure (Concluded)

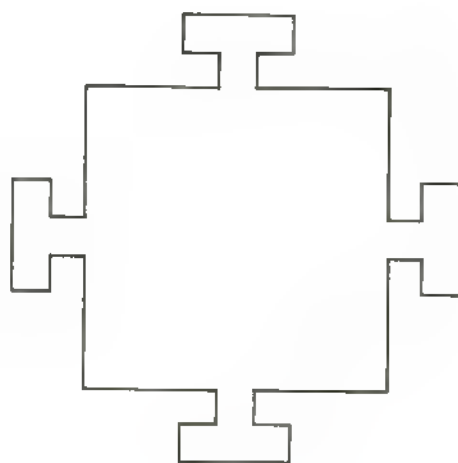
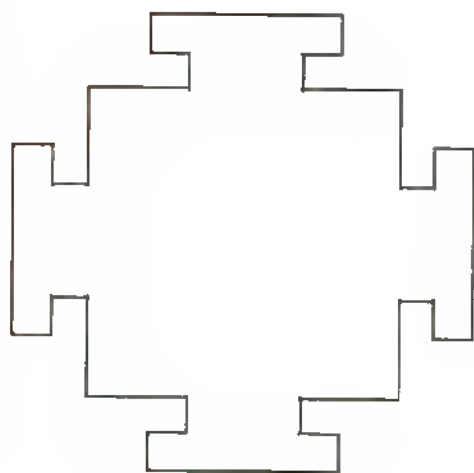
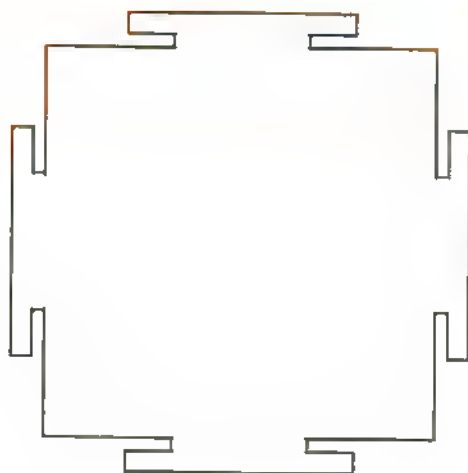
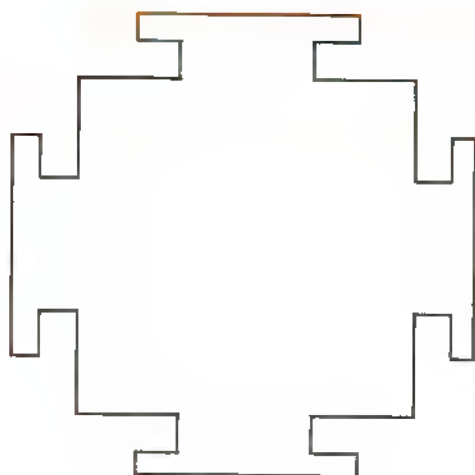
STEP 5: The outer perimeter of the sacred enclosure (*bhupura*) is then constructed and all extraneous lines are erased, as shown below. This is but one approach in the construction of a *bhupura*. The following pages indicate some variations in form.¹³



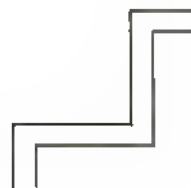
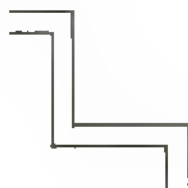
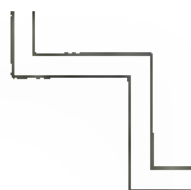
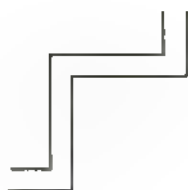
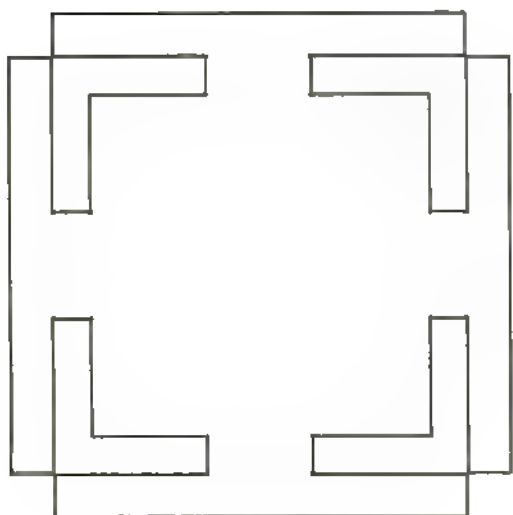
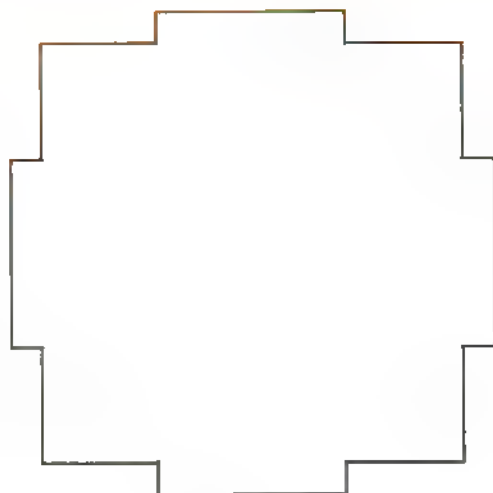
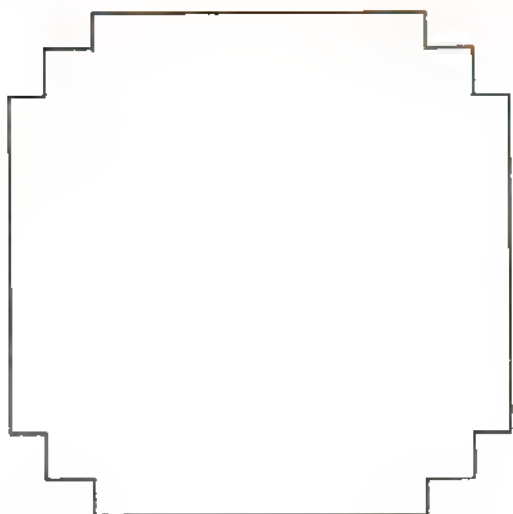
Variations on the Bhupura Shape



Variations on the Bhupura Shape (Continued)

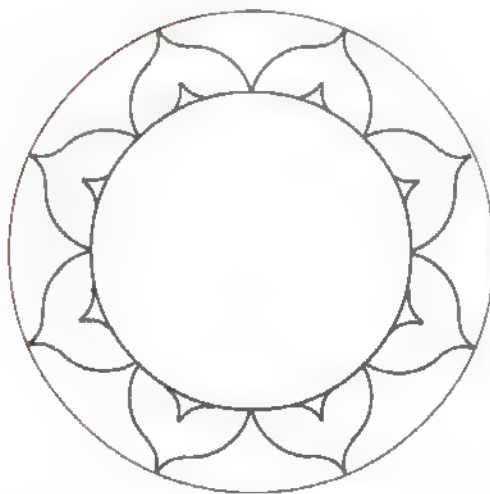
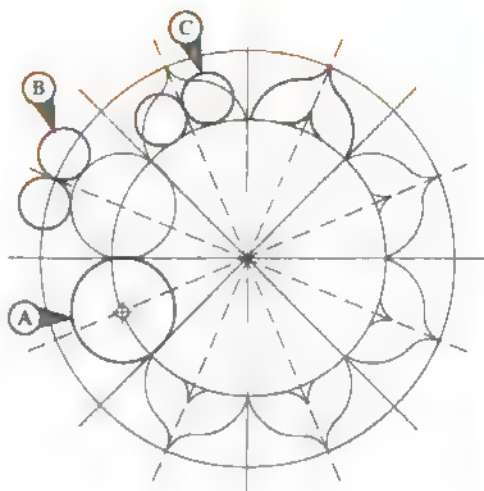


Variations on the Bhupura Shape (Concluded)



Construction of the Petal Shape

STEP 1: An inner and outer circle is established. The relationship of their diameters may vary. Lines are established denoting the cardinal and intercardinal points (————) and the space between these lines are bisected (— — — —). A circle (A) is drawn, centered where the bisecting line (— — — —) crosses the inner circle. This establishes the 'body' of the petal. Two smaller circles (B) of proportional diameter establish the 'point' of the petal and two more of similar diameter (C) form the inner shape.



STEP 2: All extraneous lines are removed leaving an eight-petaled lotus. The shape of the individual petals are described as 'heart shaped' or resembling a *yoni*.¹⁴ Again, as with the *bhupura*, there are numerous variations in the shape and construction of the individual petals. There technically should be no space between the petals of the lotus as it would spell harm.¹⁵ However, there are a number of *yantra* in which there is prominent space.

Basic Yantra Iconography

Bindu: the locus of power & the center of supreme consciousness

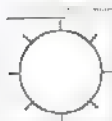


The Circle

The circle: represents space & a never ending process. In *tantra* iconography it represents water.



The radiating circle: represents expansion and a sun sign. Here radiant lines are cardinal and intercardinal, there may be more.



The Square

The square: the most sacred Hindu form represents The Absolute One, The Sublime One. In *tantra* iconography it represents earth.



The square on point represents the dynamic element of this form, power and therefore, the feminine



Two overlapping squares: indicates balance between static--the masculine element--and dynamic--feminine element--it further symbolizes preservation.



Vertical, horizontal and diagonals within a square represents the earth in a static condition



Vertical, horizontal and diagonals within a square, *en pointe*: represents the earth as a dynamic element of this form--i.e., power and therefore, the feminine.



Vertical, horizontal and enclosed diagonals: represents the earth in a static condition or confined



Vertical, horizontal and diagonals with loops: the dynamic & restricted expression

The Triangle

Triangle on its base (*vahni kona*): the male, the sun, the *linga* & triple principles of creation. In *tantra* iconography it represents fire.



Basic Yantra Iconography (Continued)



Triangle on its apex: represents water, the female, the moon, the *yoni*, the Divine Mother & the origin of all. It is the dynamic element of this form, power and therefore, the feminine



Trikona, right facing represents the dynamic male element



Trikona, left facing represents the dynamic female element.



Isosceles triangle represents the dynamic elements: here of the masculine element



Isosceles triangle represents the dynamic elements: here of the feminine element.



Bisected triangle on its base: equilibrium & is static



Interlocking triangles (*shatkona*) represents equilibrium, male-female union, rising aspiration & is static



Interlocking triangles (*shatkona*): represents the dynamic, male-female union in right (m) and left (f) pointing *trikonas*.



Interlocking isosceles triangles: represents equilibrium, male-female union & is dynamic

The Lotus



The lotus: represents the divine manifestation and expression. The *padma* may be represented in either 2, 4, 6, 8, 12, 24 or 32 even number petals. There are isolated examples of odd numbered petals used to form a lotus. The most frequently employed form is the *ashta-dala padma* of eight petals. The *padma* is oriented with petals pointing upward.



The lotus when oriented with the space between the petals pointing upward; represents the dynamic element of this form, power and therefore, the feminine.



Other Forms and Lines



Movement upwards.

Basic Yantra Iconography (Concluded)



Movement downwards.



Straight line (*riju lekha*) represents un-hindered movement and the ability for further development.



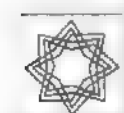
The *bindu* with crescent (*nada bindu*) represents dynamic sound, the source of all.¹⁶



Combined vertical, horizontal and diagonals: is dynamic & represents expression as well as the points of the compass



Five-pointed star (pentagram) represents the human being and magical elements



Eight-pointed star (*ashtakona*): here denoting infinity or never-ending. Such forms are frequently ascribed to a single deity—here *Gayatri*



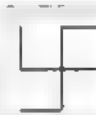
Pentagon: it is related to the pentagram



Hexagon: it is related to the *shatkona* (interlocking triangles).



The hexagon in this alignment, represents the dynamic element of this form, power and therefore, the feminine.



Right facing swastika: represents the male element & creation.



Left facing swastika: represents the female element—dynamic element of this form, power and therefore, the feminine—dynamic element of this form, power—as well as dissolution

Color as Iconography

Frequently, when studying texts dedicated to *yantra*, the term most frequently employed for the construction of a *yantra* is 'write' or 'writing.' Thus, of course, implies a strictly linear approach. However, there are times when a *yantra* may be presented in two dimensional form and color becomes an integral part of the whole. As with any sacred art form, color assumes iconic significance when it is employed.

In dealing with ancient texts and even modern ones, it is often difficult to ascertain precisely which color is required from the various descriptions. Imprecise terms--e.g., 'dark bluish purplish green'--are employed, or purely descriptive terms--e.g., "the color of lifeless dry earth"¹²--or the like, are to be found in abundance through the various sources. This presents a conundrum.¹⁸ The following is an abbreviated consideration of color and its iconography within *yantra*. It is to be noted that within the individual colors there may be both positive and/or negative aspects indicated and those terms in parenthesis refer to the color under which they are found

Red: is considered hot, vitalizing, positive magnetic force, the color of life, the color of revolution, represents rage and aggression, alkaline and astringent; stimulates the adrenals, subdues basic brain-stem instincts; it symbolizes fire.

Orange: is seen as warm, cheering, positive magnetic force, alkaline and astringent; stimulates the gonads, calms sensuality.

Yellow: is considered as hot, positive magnetic force, alkaline and astringent; stimulates the brain, the love of knowledge and optimism, the cerebral cortex, symbolizes earth.

Green: is seen as cool, refreshing, neutral, balanced, restful, pacifying, love and harmony inducing, stimulates the blood's chemistry; ('smoky' green light tone of green) symbolizes air.

Blue: is considered cold, acidic, creates pessimism, insecurity, serenity (light value of blue), openness to others, sociable; stimulates the nervous system.

Violet: or purple cold, creates antibodies, increases resistance and acceptance, stimulates meditation; symbolizes ether

Black: symbolizes ignorance.

White: symbolizes water and knowledge.

Gold: (metallic), a color that inspires (yellow orange), symbolizes the sun and knowledge

Silver: (metallic): symbolizes the moon and is life-giving

Value: refers to the relative lightness or darkness of a color, based on a gray scale:



Tint: refers to any color to which any amount of white has been added

Shade: refers to any color to which any amount of black has been added

Tone: refers to any color to which any amount of any value of gray has been added

In general colors that are tones--i.e., any value of gray added--or shades--i.e., colors to which black has been added--tend to become negative, especially when a dark value of gray or black is employed to a greater extent. On the other hand, tints of a color--i.e., a color to which white has been added--tends to focus on the positive aspects of the color.

Applications of the Yantra Form

Temple Plan Based on a *Mandala (Yantra)*
Astronomical Chart Based on a *Sarvatabhadra Yantra*
Janan Yantra
Rajasthani Yantra (c. 17th C.)
Thangka with Nine Mandala-Yantras
Shri Chakra Yantra

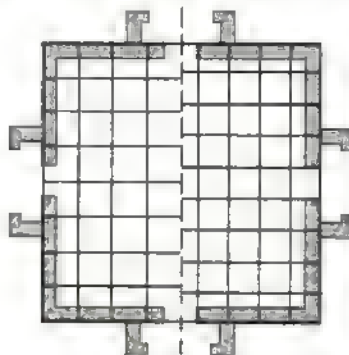
The form of the *yantra* is and has been applicable to a number of usages other than as a vehicle for contact with a deity. *Yantras*, particularly numerical *yantras*, are constructed (written) for: the cure of illness and disabilities, for affairs of the heart, for dominance over ones enemies or the neutralization of an enemy's power, for monetary aggrandizement, for new undertakings, etc

The *yantras* considered in this brief study are those directed towards specific deities. Following are five *yantras* which have applications of varying ends. The sixth *yantra* of the section, the *Shri Chakra(m) Yantra*, the premier *yantra*, is dealt with in some detail as it is the lodestone for all deity-centered *yantras*.

Temple Plan Based on a Mandala (Yantra)

The *mandala* (*yantra*) here indicates one of the possibilities in which iconography can be applied to the corporeal.¹⁹ Tantric in origin, it refers to those treatises which deal specifically with temple plans and proportions.²⁰

Whether or not this 'plan' is based upon an accepted *mandala* (diagram) plan noted in the *Mayamatam* or *Manasara* is beyond the purview of this study. Nonetheless, when either a *Manduka Mandala* of sixty-four *pada* (below, left) or a *Paramasayika Mandala* of eighty-one *pada* (below, right) is impressed upon the plan in the *mandala* (*yantra*), both appear applicable.

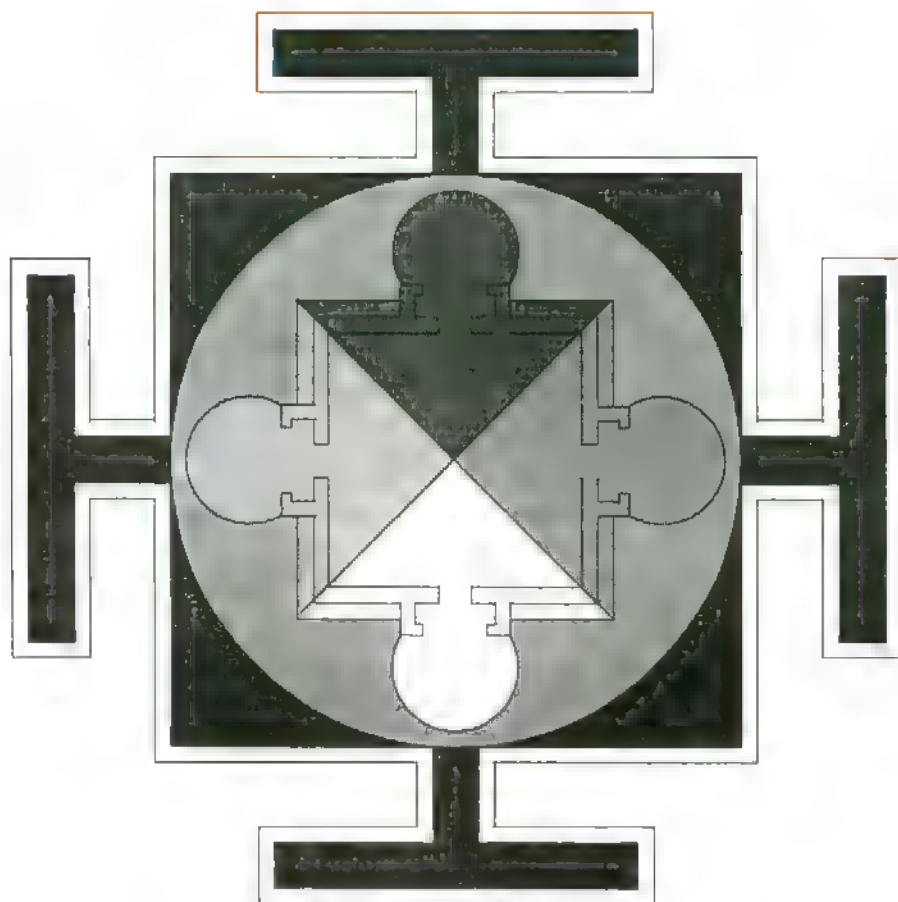


The numerological consideration of the is *mandala* (*yantra*) could be based on eight & sixty-four, or nine & eighty-one, as applicable to either the *Manduka* or *Paramasayika* Mandalas. The obvious emphasis placed upon the cardinal points of the compass, not an unusual consideration, and upon the intercardinal points, places some emphasis upon the numbers four and eight. Four denotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This numeral is the perfect number of a higher plane, a number whose $\sqrt{}$ is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: *chatur-appamannaya*), the Four Trances (Indic: *chatur-jhana*); the Four Psychic Powers (Indic: *chatur-iddhipada*), the four *Vedas*; the four *Pradhartas*; the four streams of milk from the heavenly udder creating the four sacred rivers; the *chakrasudarshana* (disc) of the Lord *Vishnu*; the Four Guardians of the Quarters (Indic: *Lokapala*); and the fourth of five elements (*pancha-tanmatras*)—water (*ap*); the cardinal directions, and the four phases of the moon. Nine denotes completion, perfection, force, wisdom and silence. A number whose $\sqrt{}$ is 3, therefore, a magnification of that sacred number and by association itself a most sacred number. This number connotes completion and space. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number. It is exemplified in: the nine orifices of the body; the gestation period of the human being, the number of *pada* in the smallest magic square; the *Navagrahas*; the *Nava-Durgas*; *nava-nadis*; the Nine Classes of *Yoginis*; the the Nine Jewels (Indic: *navaratna*) being: pearl, ruby topaz, diamond, emerald, coral, sapphire, moonstone, sardonyx; and the *Pitha Mandala* made up of nine *pada*.

It would be difficult to ascribe this *mandala* (*yantra*) to any specific deity. Rather, it appears to be a generic *yantra* to which this plan has been applied.

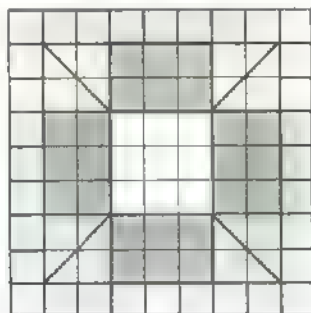
Plate 1 -- Temple Plan Based on a Mandala (Yantra)

(AM, p 65)



Astronomical Chart Based on a Sarvatabhadra Yantra

The yantra ascribed to Sarvatabhadra²¹ assumes the form of a *mandala*, specifically a *Paramasayika Mandala* of eighty-one *pada*. Many Tantrik works or art contain elaborate calculation-systems resembling coloured checker-boards by which the *sadhaka* can work out the necessary correspondences. These 'magic square' devices are also used as a way of producing an incalculable variety of *mantra*-combinations.²² The *Paramasayika Mandala* of eighty-one *pada* is shown below along with the major areas—i.e., the deities of the first, second and third 'rings:'



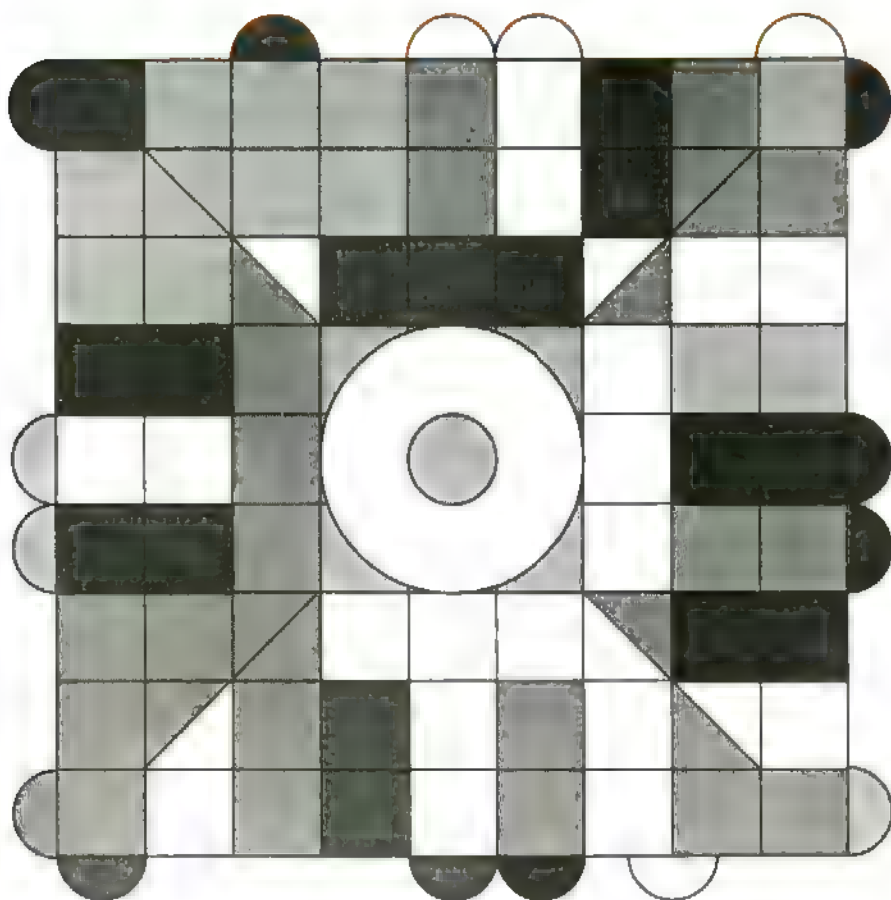
The construction of Astronomical Chart Based on a Sarvatabhadra Yantra is identical with the *Paramasayika Mandala* shown above. The variation comes in the various values (colorations) of the different *pada*. Since the "Astronomical Chart" is reproduced in both sources in black and white, consideration of the iconic meaning of these various areas is impossible. Color, as has been noted above, plays an important role in the yantra.²³ With regards to the *Paramasayika Yantra*, the number nine is important. Nine denotes completion, perfection, force, wisdom and silence. A number whose $\sqrt{}$ is 3 and therefore a magnification of that sacred number. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number. It is exemplified in: the *Navagrahas*, the *Nava-Durgas*, *Nava Nadis*; the Nine Classes of *Yoginis*, the nine orifices of the body; the gestation period of the human being, and the *Pitha Mandala*. It is associated astronomically with the planet Mars (*Mangala*, *Kaja* or *Angaraka*). Eighty-one denotes mystic wholeness and a number whose $\sqrt{}$ is 9. It is exemplified in: the number of *pada* for a *Paramasayika Mandala*. As a compound number it is associated astronomically with the planet Saturn (*Shani*) (8) and the Sun (*Ravi* or *Surya*) (1). When reduced it produces nine ($8 + 1 = 9$) and, therefore, the planet Mars (*Mangala*, *Kaja* or *Angaraka*) (9).

The semicircular extensions on the four sides do not appear in any reproduction of the *Paramasayika Mandala*. These extensions, four on each side, for a total of sixteen, raises the number of spaces—i.e., *padas* plus the semicircular spaces—to ninety-seven. Ninety-seven has no particular significance other than when reduced it produces seven. However, sixteen is important. It denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose $\sqrt{}$ is 4 and is exemplified in: the sixteen human parts, the sixteen signs of beauty, the Sixteen *Kalas* of *Chandra* and a *mandala* of sixteen *pada* called *Mahapitha Mandala*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven and, therefore, the planet Ketu (the descending node of the moon) (7).

The application of *yantra* to *mandala*, or *mandala* to *yantra*, can be seen in this diagram. It indicates psycho-cosmic symbiotic relationship of the various visual, iconic elements that permeate Hinduism.

Plate 2 -- Astronomical Chart Based on a Sarvatabhadra Yantra

(AM, p. 113, PR, Fig. 127)



Janan Yantra

*Janan(a)*²⁴ is called "the one who is the progenitor of living creatures," and one of the thousand names of the Lord Vishnu (*Vishnusahasranama*) enumerated in the *Mahabharata*. The epithet refers to the deity's preeminence and role in the cosmos.

The *yantra* consists of a large, downward pointing *trikona*—i.e., feminine & *yoni*—containing forty-nine smaller triangles arranged in seven rows. There are seven rows of downward pointing, light value *trikonas*, beginning with seven in the uppermost row, and six rows of light value, upward pointing *trikonas*—i.e., masculine & *linga*—beginning with six in the uppermost row. The total number of feminine-centered *trikonas* are twenty-eight, the total number of masculine-centered *trikonas* are twenty-one and a total of forty-nine ($7 \times 7 = 49$) feminine- and masculine-centered triangles. There are thirteen feminine- and masculine-centered triangles along each side of the larger triangle.

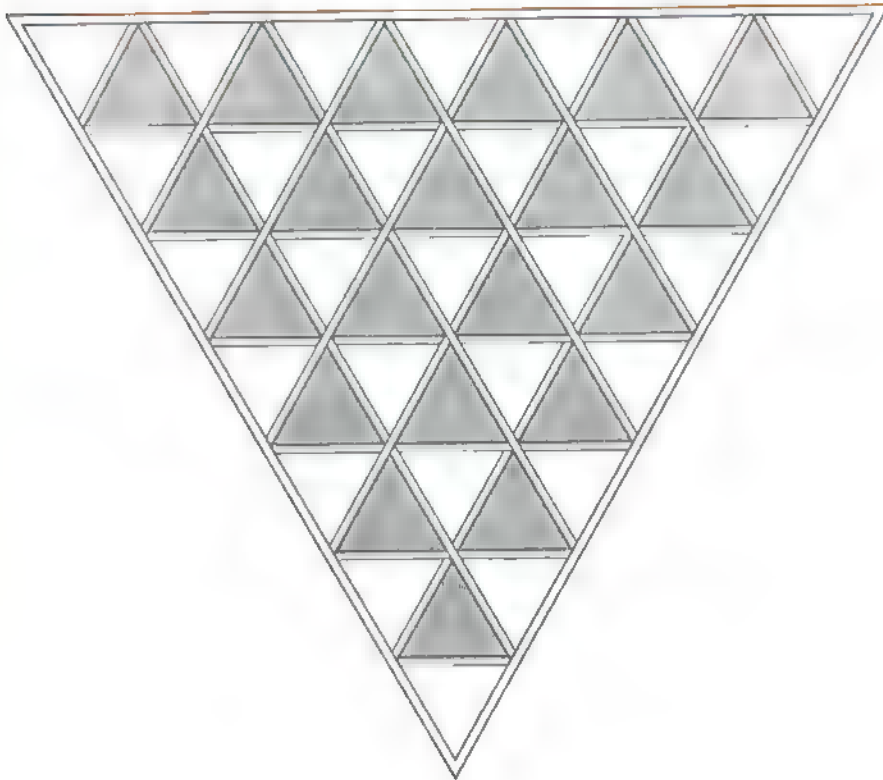
The numbers, individually and combined appear to focus unremittingly upon Moon (*Chandra* or *Soma*) related integers—i.e., seven, twenty-one, twenty-eight and forty-nine. Seven is often considered as the number of creation and perfection and exemplified in: the seven days of the week, the phases of the moon ($4 \times 7 = 28$), within the *Vedas* as the seven wives (sisters) of *Agni*, the seven streams of *soma*, and is associated astronomically with the planet *Ketu* (the descending node of the moon). Twenty-one denotes perfection and is made up of $1 + 2 + 3 + 4 + 5 + 6 = 21$ —it is to be noted that 21 when reduced produces three: $2 + 1 = 3$. This numeral is related to the cycles of the moon: $3 \times 7 = 21$. As a compound number twenty-one is associated with the Moon (*Chandra* or *Soma*) (2), the Sun (*Ravi* or *Surya*) (1) and Jupiter (*Brihaspati* or *Guru*) (3). Twenty-eight is an auspicious number ($1 + 2 + 3 + 4 + 5 + 6 + 7 = 28$), and represents a number that is associated with the moon's cycle—twenty-eight days ($4 \times 7 = 28$). Twenty-eight is a perfect number arrived at by the addition of its divisors ($1 + 2 + 4 + 7 + 14 = 28$). It is exemplified in the number of mansions in the moon and as a compound number it is also associated with the Moon (*Soma* or *Chandra*) (2), the planet Saturn (*Shani*) (8) and the Sun (*Ravi* or *Surya*) (1) ($2 + 8 = 10$). Finally, forty-nine which is a sacred number whose $\sqrt{}$ is 7. As a compound number forty-nine is associated astronomically with the planet *Rahu* (the ascending node of the moon) (4), the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9). When reduced it produces four ($4 + 9 = 13 \div 4$) and, therefore, the planet *Rahu* (the ascending node of the moon) (4).

Three is also a number of some importance—referring to the triangle(s). Three denotes perfection, the trinity and is considered to be the first masculine (odd) number and therefore has certain precedents as a vivifying force. It is a most sacred number. It is exemplified in: the trinity of *Brahmá*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati*, the Three Regions or the Three Worlds (Indic *Triloka*) namely (Indic) *Arupadhātu*, *Rupadhātu*, *Kamadhātu*, the Three Cities (Indic *tripura*), the Three Forces (*Guna*) (Indic *sattvaguna*, *rajo guna*, *tamoguna*), and the three steps taken by the Lord Vishnu in his *Vamana* *Trivikrama* avatar. It is visually represented by the triangle, the most stable of all forms.

The iconography of form and numbers would seem to point to the Lord Vishnu and, therefore, underline the assumption of *Janan* as a form of this important deity. The representation of the major, downward pointing triangle (feminine in nature) as applied to a masculine deity is not unusual.²⁵ It would appear to underline the concept of the union of the male, idea and light with the female power and dark centered elements. The dark masculine and the light female *trikonas*, however antithetical, would also appear to underline this unity.

Plate 3 -- Janan Yantra

(AM p 39)



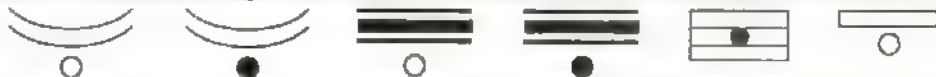
Linga Mandala as Yantra

The *Linga Mandala*²⁶ indicates the close relationship between *mandala* and *yantra*. The aesthetic relationship is noted with Piet Mondrian. 'Throughout his life he was interested in Hindu philosophy and was inspired by mystic ideas. . . The vertical and horizontal theme in his work reflects the interplay of contrasting forces, male and female, active and passive. . . Mondrian identified the vertical with the male principle and the horizontal with the female.'²⁷ To ascribe the horizontal and vertical elements to the female and the male is rather simplistic with regard to this diagram.

The repeat design element(s), indicated below, may well be a sign of the Lord Shiva. However it



does not relate to any of the symbols associated with this deity that are known by this author. One may ascertain certain relationships with a number of *tilaka* associated with this deity, as illustrated below.

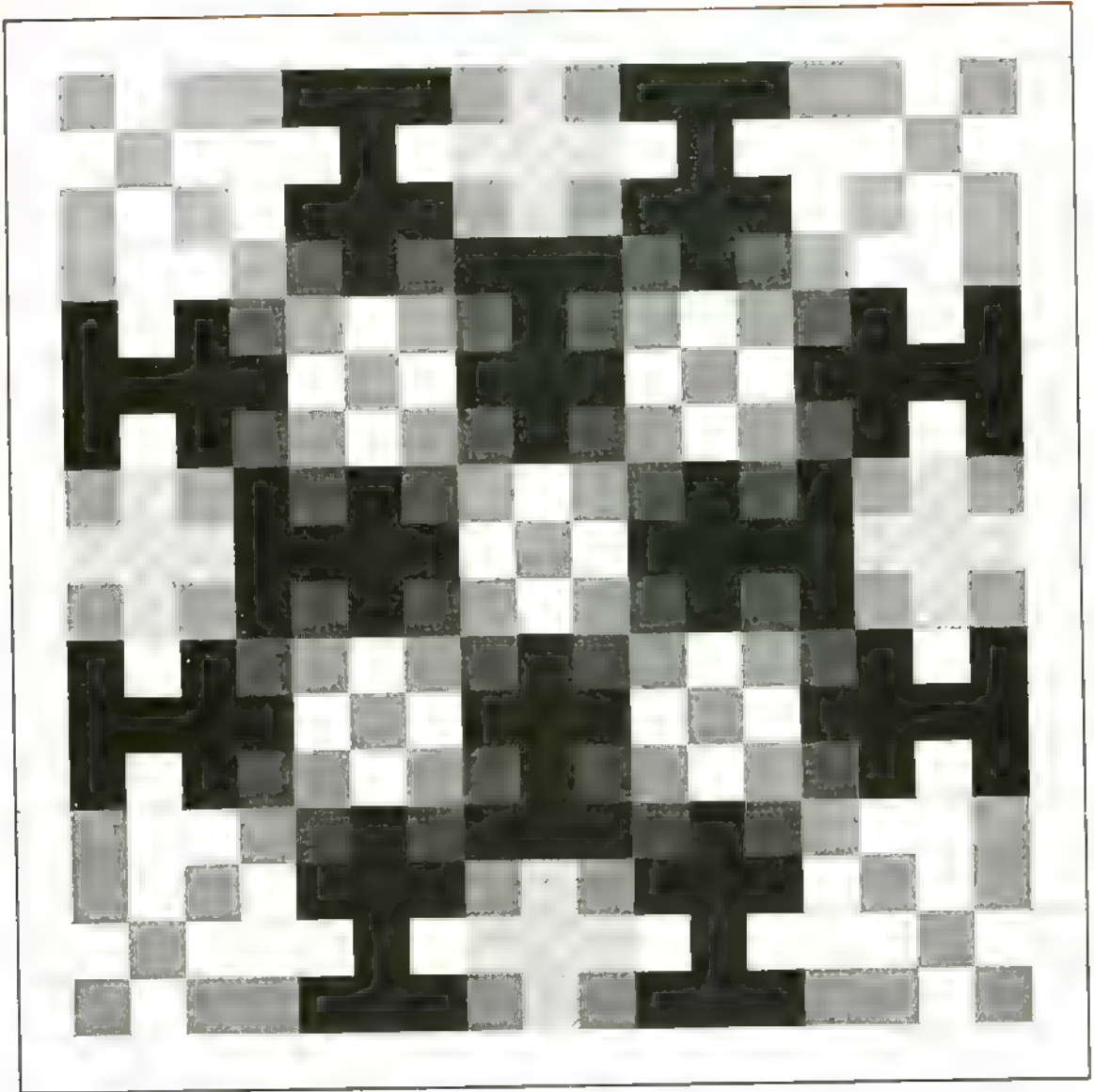


Their orientation must be assumed to possess little significance individually. The grouping may be of more significance--i.e., the central area (square) is surrounded by four of the design elements, and they, in turn, by eight elements. This may relate to the *brahmabhaga* and *vishnubhaga*--the square lower element and the octagonal mid-element of a *linga*. If this is the case, then the internal, central, nine-part square (*Pitha Mandala*), would refer to the *linga's rudrabhaga*. The deployment of the design elements, each of which are made up of twelve squares, is such that a nine *pada* square is formed in the center, four diagonally from the center, and four bracketed at the cardinal points by the eight outer elements. It is of further interest to note that in each corner a square of sixteen *pada* (*Mahapitha Mandala*) is formed. All are enclosed within a seventeen (two-hundred-eighty-nine, *Vratabhaga Mandala*) *pada* side.

The numbers four, eight, nine and seventeen would appear to be of some significance. Four denotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. It is exemplified in the Four Fundamental or Sublime Meditations (Indic *chatur appamannaya*); the Four Trances (Indic *chatur-jhana*), the Four Psychic Powers (Indic *chatur-iddhipada*), the four *Vedas*; the four *Pradhargas*; the four streams of milk from the heavenly udder creating the four sacred rivers; the fourth of five elements (*pancha-tanmatras*)--water (*ap*), the cardinal directions, and the four phases of the moon. It is associated astronomically with the planet *Rahu* (the ascending node of the moon). Eight denotes perfection, good fortune, and on the divine plane, justice and balance between attraction and repulsion, positive and negative. It is exemplified in the eight forms of the Lord *Shiva*; the Eight Mothers (*ashta matrikas*); the Eight Secret Deities (*ashta-rahasya yogini* or *ashta-vag-devata*), and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Nine denotes completion, perfection, force, wisdom and silence. It is exemplified in the *Navagrahas*; the *Nava-Durgas*, the *nava-Mudras*, *nava-nadis*, the Nine Classes of *Yoginis*, and the nine level worship of the *Shri Chakra* (*navavarana puja*). It is associated astronomically with the planet Mars (*Mangala*, *Kuja* or *Angaraka*). Seventeen denotes conquest, wisdom and immortality. This number is a symbol for speech, as well as the number of assent and one which represents struggle. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces eight (1 + 7 = 8) and, therefore, the planet Saturn (*Shani*) (8).

Plate 4 -- Linga Mandala

(AM, p. 89)



Rajasthani Yantra (c. 17th C.)

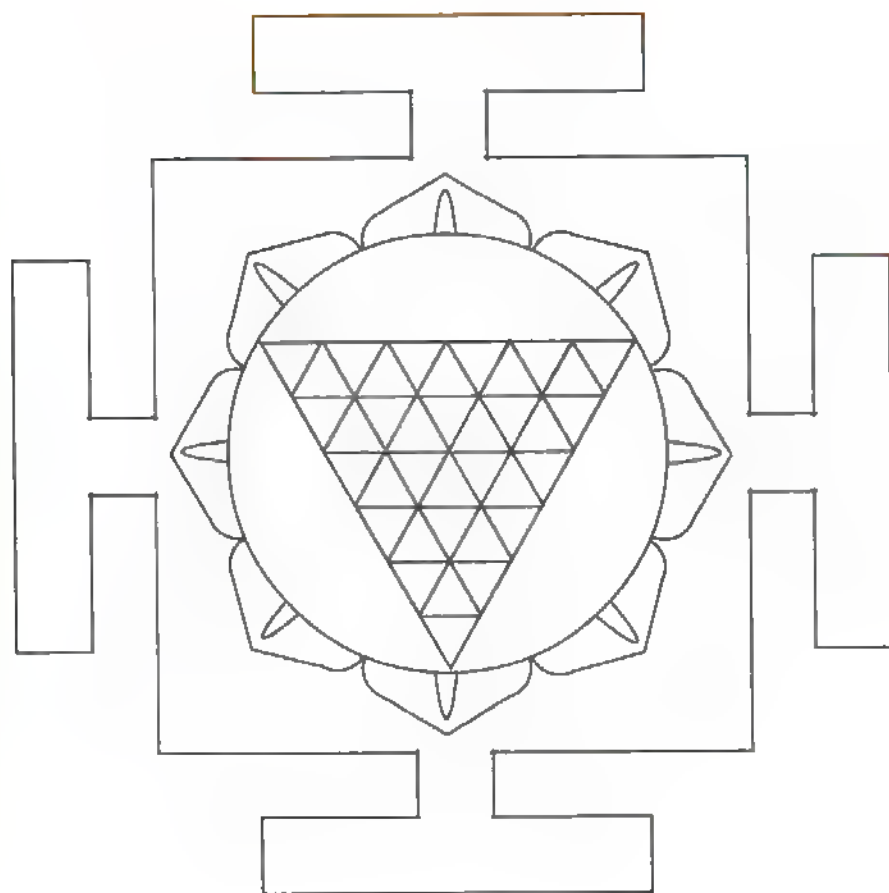
This yantra²⁶ is of bas relief copper. The assigning of this yantra to a particular deity becomes quite difficult, if not impossible from the illustration in the text. Nonetheless, a basic analysis based upon form and numbers is possible.

The sacred precinct (*bhupura*) is of a single step. This in itself may indicate that the deity is not a 'major' deity.²⁷ The eight-petaled lotus (*ashta-dala padma*) is surrounded by a single line (Indic *valaya* or *vritta*) which may indicate a deity of lesser standing. The eight-petaled lotus in the source illustration bears Sanskrit devices which, although unreadable, quite probably indicates the names of eight deities who occupy these seats. These eight petals encompass, like the *Janan Yantra*, a feminine *trikona*--i.e., downward pointing. This triangle consists of thirty six triangles, twenty-one feminine *trikona* (arranged in rows of: 6, 5, 4, 3, 2, & 1) and fifteen male *trikona* (arranged in rows of: 5, 4, 3, 2, & 1). The twenty-one feminine *trikonas* all bear written inscriptions, however, the fifteen male *trikonas* are blank.

A majority of the numbers are masculine, odd numbers: three, fifteen and twenty-one; while a minority are feminine, even numbers, eight and thirty six. Three denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection ($1 + 2 = 3$). It is exemplified in the trinity of *Brahmā*, *Viṣṇu*, *Śhiva*, the trinity of *Sarasvatī*, *Lakṣmī*, *Parvatī* or *Mahā-Sarasvatī*, *Mahā-Lakṣmī*, *Mahā-Kālī*, *trishūla*, the Three Regions or the Three Worlds (Indic *triloka*) being, *arūpadhātu*, *rūpadhātu*, *kāmadhātu*, the Three Cities (Indic *tripura*), the Three Times (*kāla*) being, *bhūta-kāla* (past), *vartamana-kāla* (present), *bhaviṣya-kāla* (future), the Three Forces (*guṇa*) being, *sattvagūṇa*, *rajo-gūṇa*, *tamo-gūṇa*, the *trivarga* (objects of human pursuit) being, *dharma* (virtue), *artha* (purpose), *kāma* (pleasure), the three steps taken by the Lord *Viṣṇu* in his *Vamana-Trivikrama* avatar, and the third of the five elements (*pañcha-tanmatras*)--fire (*tejas*, *agni*). Fifteen denotes cosmic completeness, destiny. This number is considered to be a fatal number associated with chance. Fifteen is also auspicious in its make up ($1 + 2 + 3 + 4 + 5 = 15$, $5 + 5 + 5 = 15$, $3 \times 5 = 15$). It is exemplified in the fifteen world planes being, six in *kāmaloka*, five in *rūpaloka* and four in *arūpaloka*, and is the sum of the various directions in a nine *pada* magic square of *Sūrya*. As a compound number it is associated with the Sun (*Ravi* or *Sūrya*) (1) and the planet Mercury (*Budha*) (5). When reduced it produces six ($1 + 5 = 6$) and, therefore, the planet Venus (*Shukra*) (6). Twenty-one denotes perfection, and success ($1 + 2 + 3 + 4 + 5 + 6 = 21$). It is related to the cycles of the moon, ($3 \times 7 = 21$). As a compound number it is associated with: the Moon (*Chandra* or *Soma*) (2) and the Sun (*Ravi* or *Sūrya*) (1). When reduced it produces three ($2 + 1 = 3$) and, therefore, the planet Jupiter (*Bṛhaspati* or *Guru*) (3). On the feminine side, eight denotes perfection, good fortune, and is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Śhiva*; the Eight Treasures (*Ashta-nidhi*) of *Kubera*, the Eight Mothers (*Ashta-Mutrikas*), and the Octave of *Prakṛiti* (the elemental nature). It is associated astronomically with the planet Saturn (*Shani*). Thirty-six is a number which represents macrocosmic completeness ($1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 = 36$) and whose $\sqrt{}$ is 6. It is exemplified in the thirty-six *Tattvas* of *Kāshmiri Śaivism*. As a compound number it is associated astronomically with the planet Jupiter (*Bṛhaspati* or *Guru*) (3) and the planet Venus (*Shukra*). When reduced it produces nine ($3 + 6 = 9$) and, therefore, the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9).

Due to the fact that a majority of the numbers are masculine and that a majority of the planet signs are masculine--i.e., Jupiter (*Bṛhaspati* or *Guru*), the Sun (*Ravi* or *Sūrya*), Mercury (*Budha*), Saturn (*Shani*) and Mars (*Mangala*, *Kuja* or *Angaraka*)--one may assume that this yantra could be that of a male deity. Although, it is also possible that it could be a female deity due to the numerical preponderance of the feminine *trikona*.

Plate 5 -- Rajasthani Yantra (c. 17th C.)
(AM 50)



Thangka with Nine Mandala-Yantras

The 'Thangka with Nine Mandala-Yantras' illustrated in Rawson³⁰ presents, visually an interesting and complex image. The design, the elements of these *mandala-yantras* would lead one to suspect or even conjecture that this *thangka* is obviously of the *Vajrayana* tradition. As with the previous 'Rajasthan Yantra' the lack of further information makes specific identification impossible, but formal analysis as well as numerical relationships are possible.

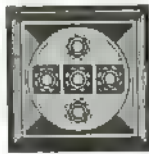
Each of the inner 'mandala yantras' are different in design and/or color arrangement, making nine separate, but related elements.



A



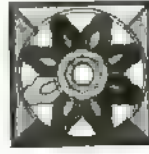
B



C



D



E



Frequency

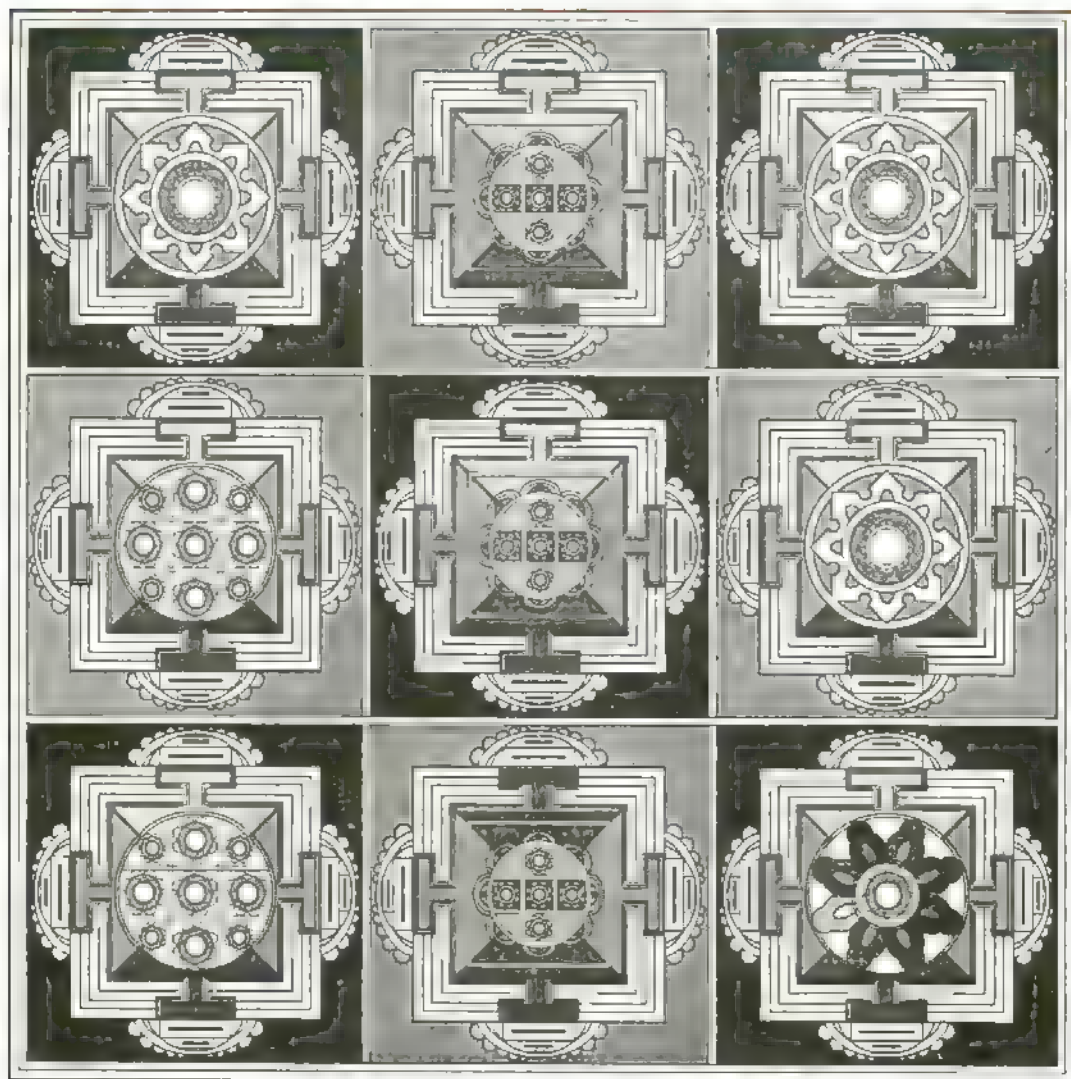
As is indicated above there are five elements- i.e., A-E (B and C are shown as separate, although C is but a variation on B). The elements are placed: A in squares 1, 3 & 6; B in squares 2 & 5, C in square 8, element D in squares 4 & 7 and E in square 9-- as indicated above. Element A is repeated three times, elements B & D are repeated twice, and C & E appear but once. Do these arrangements hold any iconic keys? If so, then the numbers one through nine may be of some arcane and esoteric consequence. Of further note is the arrangement of light and dark value squares upon which the individual "mandala-yantras" are placed--i.e., cruciform *en plan*, the dark squares numbering five while the light amount to four. The light squares fall on even number--feminine--spaces and the dark squares fall upon the odd--masculine--numbered ones, opposite in the value designation.

Certainly the numbers three, four, five and nine are significant beyond those mentioned immediately above. Three denotes perfection, the trinity, the divine family (father, mother, child) and has certain precedents as a vivifying force. It is a most sacred number. It is exemplified in the trinity (*Trimurti*); and the three steps taken by the Lord Vishnu in his *Vamana-Trivikrama* avatar. It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Four denotes completeness, perfection and a number whose value is 2. It is exemplified in the cardinal directions, the four phases of the moon, the four *Vedas*; the four *Pradharthas*, and the fourth of five elements (*pancha tanmatras*)--water (*ap*). It is associated astronomically with the planet Rahu (the ascending node of the moon). Five denotes magical properties and the natural elements both positive and negative. It is created from the masculine three and the feminine two and, therefore, represents the union of the masculine and the feminine. It is exemplified in the Five Subtle Elements (Indic: *tanmatras* or *panchatanmatras*), the five *Ms* (*Panchamakara*); and the fifth of the five elements (earth [*kshiti*, *prithvi*]). It is associated astronomically with the planet Mercury (*Budha*). Nine denotes completion, perfection and a number whose value is 3 and therefore a magnification of that sacred number. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number ($9 \times 9 = 81$, $9 \times 18 = 162 = 9$). It is exemplified in the *Navagrahas*, the *Nava-Durgas*; and the *Nava Nadis*. It is associated astronomically with the planet Mars (*Mangala*, *Kuja* or *Angaraka*).

Even though masculine numbers appear to predominate, it cannot be assumed that the deities of the nine 'mandala-yantras' are all male. Do the light value, even number squares hold feminine deities? A conundrum.

Plate 6 -- Thangka with Nine Mandala-Yantras

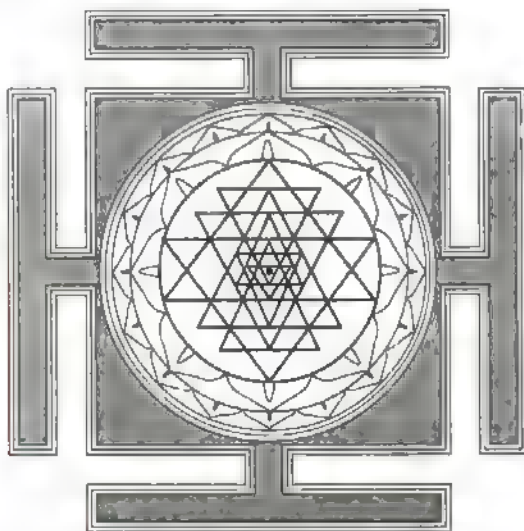
(PR, Fig 55)



Shri Chakra Yantra

The *Shri Chakra(ni) Yantra*, the most powerful and important of all the *yantra*, is equally complex. Its construction is precise. Each of the nine areas or levels--referred to individually as *chakra*--is iconographically significant. The *yantra* consists essentially of a *bhupura* with three rings (*trivalaya*), a sixteen-petaled lotus (*shodasha-dala padma*), an eight-petaled lotus (*ashta-dala padma*), fourteen triangles (*chaturdasha trikona*), ten outer triangles (*dasha trikona*), ten inner triangles, eight triangles (*ashta trikona*), a single triangle (*trikona*) and a *bindu*. In this representation, it consists of a *bhupura* of three steps, a *shodasha-dala padma*, a *ashta-dala padma*, a group of *chaturdasha trikona*, two groups of *dasha trikona*, a group of *ashta trikona*, a single *trikona* and a *bindu*.

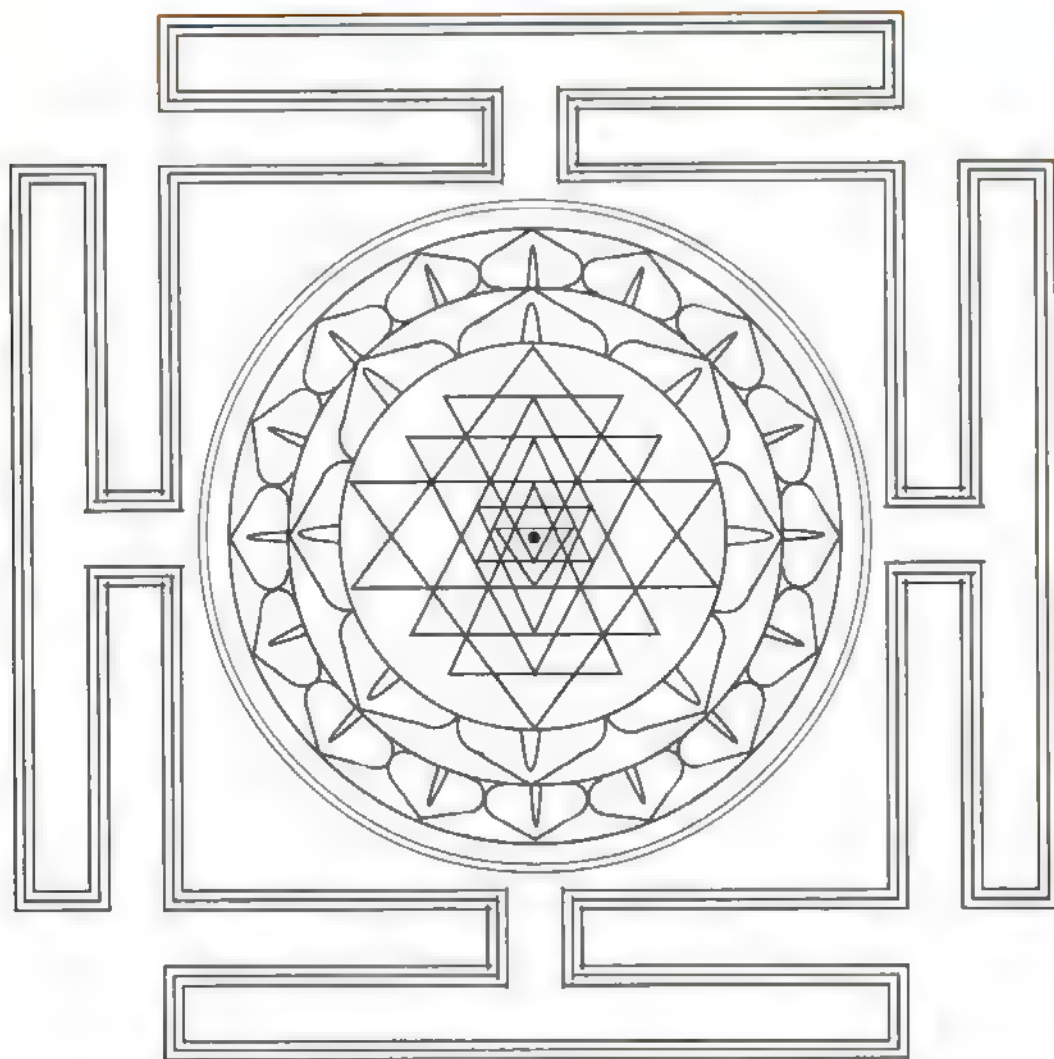
The sacred precinct (Indic: *bhupur* or *bhupura*) of this *yantra* is composed of three elements: 1) three levels or squares (Indic: *chaturasa* or *tri-rekha*), 2) three rings or girdles (Indic: *trivalaya* or *tri-vritta*) as in the case of the *Shri Chakra Yantra* and 3) the *bhupur*, the area between the *chaturasa* and the *trivalaya*, although the *bhupur* is often employed to refer to the whole of the sacred precinct--i.e., that area beyond the first of the lotus petal rings. This precinct, the *Trailokya Mohana Chakra*, corresponds to the *Akula Chakra* and is ruled by *Tripura*. Generally, in the case of the *Shri Chakra Yantra*, it consists of three levels or squares (*chaturasa* or *tri-rekha*), although there are instances in which it is represented with two levels (See: **Plate 82**). The representation of the *bhupur* with three levels is considered to be of the *Kaul Mat* tradition, while that of two levels is of the *Samaya Mat* tradition.³¹ The three steps are indicated below--i.e., the *Kaul Mat* tradition:



There are six symbolic gates (Indic: *amnaya*) which are guarded by puissant goddesses--i.e., *Bhuvaneshvari* to the East, *Dakshina-Kali* to the South, *Kubjika* to the West, *Guhya-Kali* to the North, *Tara* at the nadir and *Bala-Maha-Tripura-Sundari* at the zenith. The outer *chaturasa* is the home of ten *siddhis* (powers)--i.e., *anima* (power of becoming minute), *laghima* (power of lightness), *mahima* (power of strength), *ishitva* (power over others), *vashitva* (power of attraction of others), *prakamiya* (power to assume any form), *bhukti* (delight in power), *iccha* (power to attain desires), *garima* (power of becoming heavy) and *sarva-kamasiddhi* (power to fulfill intentions). The middle *chaturasa* is guarded by eight

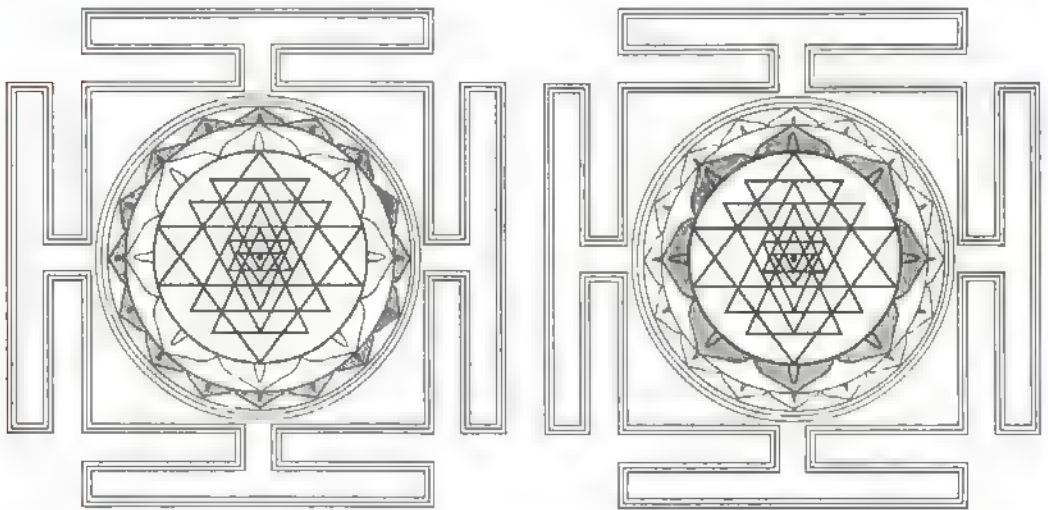
Plate 7 -- Shri Chakra Yantra

(SS, Nos. 1-9, SR, pp. 82-90)



fierce *matrikas* or powers at the cardinal and intercardinal points. Finally the inner line is the seat of ten goddess-*lokapalas*.³² The three square limits of the *Trailokya Mohana Chakra* are said to represent the feet, knees and thighs of the *Shri Chakra*. The *bhupur* finally holds three rings.³³ These three rings or circles represent the three Divine Mothers of the *Shakti Trimurti*--i.e., *Sarasvati*, *Lakshmi* and *Parvati*--as well as three types of expression--i.e., *pashyanti*, *nuadhyama* & *vaikhari*. However, it must be noted that these three lines, these three circles do not represent an enclosure and in some traditions there may be only one or in others they are omitted altogether.

These three rings or girdles (Indic *trivalya* or *tri-vritta*) enclose a sixteen-petaled lotus (*shodasha-dala-padma*) and indicated below, left



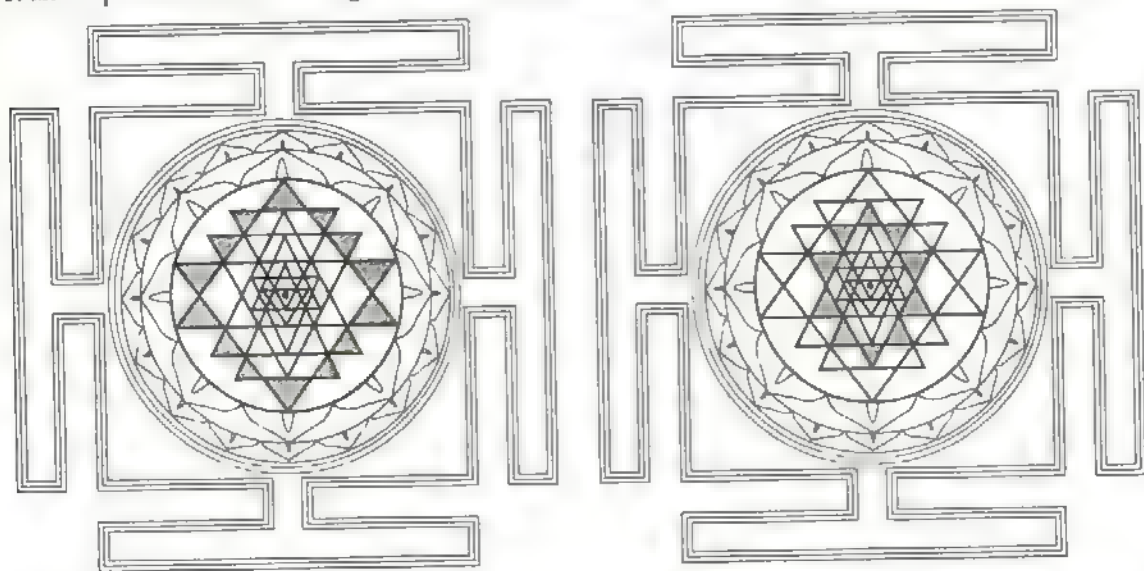
This lotus is known as *Sarva Ashaparak Chakra* or *Shodashdal*³⁴ also called the *Sarvasha Paripuraka Chakra*³⁵ and corresponds to the *Muladhara Chakra* of the body. It is the 'wish fulfilling *chakra*'³⁶ and the presiding deity is the goddess *Tripureshi*. The sixteen petals each are guarded by an individual goddess *shakti*, each of whom, in turn, employ sixteen implements: the ten *indriyas*, five elements and one *mund*.³⁷ S. Rao, on the other hand lists: *kama karshini* (desired centered attractions), *buddhya karshini* (intellect centered attractions), *ahama-karshini* (ego centered attractions), *shabala-karshini* (sound centered attractions), *sparsha-karshini* (touch centered attractions), *rupa-karshini* (form centered attractions), *rasa-karshini* (taste centered attractions), *gandha-karshini* (taste centered attractions), *chitta karshini* (thought centered attractions), *dhairya-karshini* (fortitude centered attractions), *smritiya karshini* (recollection centered attractions), *nama karshini* (name centered attractions), *biya-karshini* (source centered attractions), *atma karshini* (selfhood centered attractions), *amrita-karshini* (immortality centered attractions) and *shunra karshini* (body centered attractions).³⁸ This ring or *chakra* is said to represent the Buddhist philosophy.

Within the sixteen-petaled lotus is an eight-petaled lotus (Indic *ashta-dala padma*) as indicated above, right. This lotus is called the *Sarva Sankshobhana Chakra* and is often referred to as the 'agitator of all'³⁹ which is reigned over by the goddess *Trj ursundari*, and corresponds to the *Nabhi Chakra* or

Shri Chakra Yantra (Continued)

Manipura Chakra of the body The eight petals are thrones for eight goddesses who rule over *vachan* (speech), *adana* (transference), *gamana* (departure), *visarjana* (transcendence), *ananda* (bliss), *bana* (absence), *upadana* (giving) & *upeksha* (neglecting). Additionally the eight petals are symbolic of: *rupa* (form), *rasa* (taste), *gandha* (smell), *sparsha* (touch), *shabda* (sound), *nada* (primal sound), *prakriti* (primal nature) & *purusha* (self).⁴⁰ There are eight psychophysical forces (Indic: *ananga*) being: *ananga-kusuma* (speech), *ananga-mekhala* (transference), *ananga-madana* (departure), *ananga-madanatura* (transcendence), *ananga-rekha* (bliss), *ananga-vegini* (absence), *ananga-madanankusha* (giving) and *ananga-malini* (neglecting).⁴¹ This ring or *chakra* is said to represent the philosophy revolving around the worship of *Ganesha*.

The eight petaled lotus surrounds the *Sarva Saubhagya Dayak Chakra* or *Sarva Saubhagya-davika Chakra* or *Sarva Saubhagyada Chakra*, a *chaturdasha kona* (fourteen triangles), is referred to as 'the giver of all auspiciousness' and is reigned over by the goddess *Tripura-vasini*.⁴² It is indicated below, left:

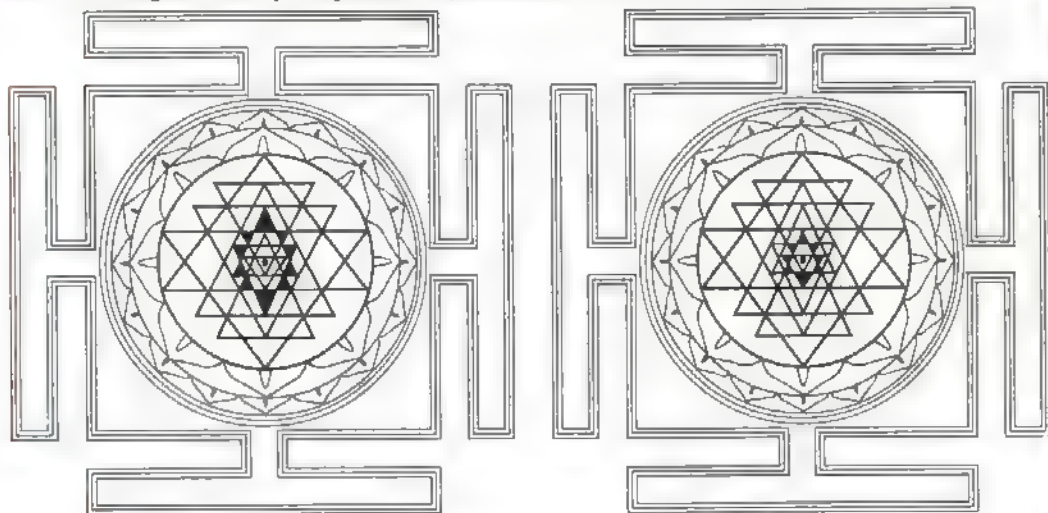


This fourteen-cornered form is composed of three overlapping triangles with their apexes pointed upwards—i.e., masculine and *linga*—and three overlapping triangles with their apexes pointed downwards—i.e., feminine and *yoni*. Each of the small triangles are reigned over by a *Shakti* who each in turn control one of fourteen *nadis*. The *Shaktis* with their corresponding *nadis* are: *Sarva-Samkshobhini* (*alambyasha-nadi*), *Sarva-Vidravini* (*kuhu-nadi*), *Sarva Karshini* (*vishvodara-nadi*), *Sarva-Karini* (*varana-nadi*), *Sarva-Sanmohini* (*hasti-jihva-nadi*), *Sarva-Stambhini* (*yasho-vati nadi*), *Sarva-Jrimbhini* (*payasvini nadi*), *Sarvakarshini* or *Sarva Vashani kari* (*gandhari nadi*), *Sarva Ranjani* (*pusha-nadi*), *Sarva-onnadini* (*shankuni-nadi*), *Sarvartha-Sadhami* (*saravati nadi*), *Sarva-Sampatti-purani* (*ida-nadi*), *Sarva-Mantra mayi* (*pingala-nadi*) & *Sarva Dvandva-mayi* (*sushumna-nadi*).⁴³ The corresponding *chakra* of the human body is the *Anahata Chakra* and it represents the *Samkhya* philosophic tradition.

The next *trikona chakra* is the outer ten triangles (*dashara-kona*) called the *Sarvartha-Sadhaka Chakra*, referred to as 'the accomplisher of all purposes,' and reigned over by the goddess *Tripura-Shri*.⁴⁴ It is indicated above, right. This ten-cornered form is referred to as the 'outer *dashara-kona*' as opposed to the next, inner *chakra* known as the 'inner *dashara-kona*.' It is composed of five triangles with apexes

pointing upwards--i.e., masculine and *linga*--and five triangles with apexes pointing downwards--i.e., feminine and *yoni*. These ten triangles are the seats of ten powerful goddesses: *Sarva-siddhi prada*, *Sarva-sampat-prada*, *Sarva-priyamkali*, *Sarva-mangala-karini*, *Sarva kama-prada*, *Sarva-duhkha-vimochani*, *Sarva mrityu prashamani*, *Sarva-ughna-nivarni*, *Sarvanga-sundari* & *Sarva-saubhagya-dayini*.⁴⁵ This *chakra* corresponds with the *Vishuddha-Chakra* of the human body and represents Vedic philosophy.

The next *trikona chakra* is the inner *dashara-kona*, the *Sarva-Raksha-kara Chakra*, called the protector of all, and reigned over by the goddess *Tripura-Malini*.⁴⁶ It is indicated below, left:



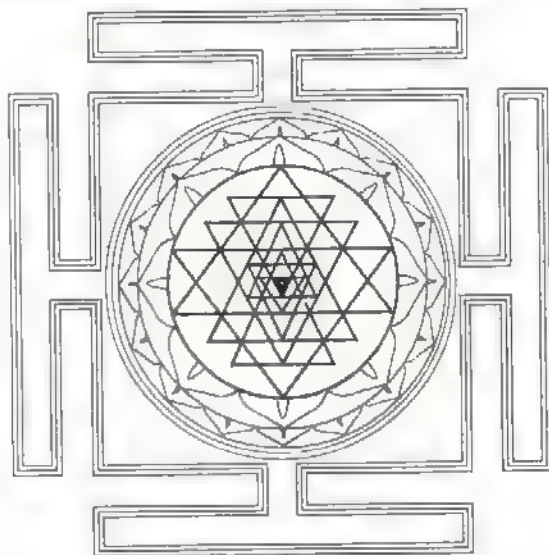
This is the inner *dashara-kona*. It, too, is composed of five triangles with apexes pointing upwards--i.e., masculine and *linga*--and five triangles with apexes pointing downwards--i.e., feminine and *yoni*. The ten triangles symbolize the ten deities allied with the forces of the vital fire (Indic: *vahni-kala*): *Sarvajna* (*rechaka* [the fire associated with elimination]), *Sarva-shakti-prada* (*pachaka* [the fire associated with digestion]), *Sarvaishvarya prada* (*shashana* [associated with removing the effects of stomach fire]), *Sarva-jnana-mayi* (*dahaka* [the fire associated with burning]), *Sarva-vyadhi vinashini* (*plavaka* [the fire associated with the aids of digestion]), *Sarvadharma-svarupa* (*ksharaka* [the fire associated with bile secretions]), *Sarva-papa-hara* (*kshobhaka* [the fire associated with the food churning process]), *Sarva-raksha-svarupini* (*urimbhaka* [the fire associated with yawning]) and *Sarvepsita phala prada* (*mohaka* [the fire associated with fainting])⁴⁷ The inner *dashara-kona* corresponds with the *Manipura Chakra* of the human body and is the representative of the solar philosophy.

The *ashtakona*, the *chakra* of eight triangles rests within the inner *dashara-kona*, is called the *Sarva-Roga-hara Chakra*, the eliminator of all diseases, and is presided over by the goddess *Tripura-Siddha*.⁴⁸ It is the seventh of nine levels and is indicated above, right: This *chakra* is made up of five triangles with their apexes pointed downward--i.e., feminine and *yoni*--and three triangles with the apexes pointed upwards--i.e., masculine and *linga*. It is guarded by eight secret, puissant *rahasya yogini* (secret deities), also called *vag-devatas* (deities of expression), who reign over the powers of the eight fundamental urges. These goddesses are: *Vashini* (*sita* [cold]), *Kameshi* (*ushna* [heat]), *Mohini* (*sukha* [joy]), *Vimala* (*duhkha* [pain]), *Aruna* (*iccha* [desire]), *Jayini* (*sattva* [wisdom]), *Sarveshi* (*rajas* [activity])

Shri Chakra Yantra (Continued)

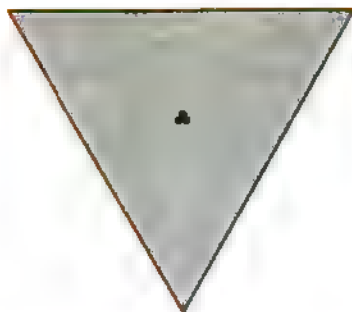
and *Kaulini* (*tamas* [inactivity]).⁴⁹ The *Sarva-Roga-hara Chakra* corresponds to the *Svadhusthana-Chakra* of the human body and represents the *Vaishnava* philosophy.

The final triangle (*kona*) is the 'bestower of all attainments,' called the *Sarva-Siddhi-prada Chakra*, which is ruled over by the goddess *Tripuraniba*. It is the eight level and is indicated below. A single,



downward pointing triangle (feminine and *yoni*) composes this *chakra*. This *trikona* occupies a position of immense power and importance as it the immediate guard for the locus of the *yantra*. The three corners of this triangle are the seats of important divinities: *Kameshvari* who rules over the *kamarupa pitha*--present in the *Muladhara Chakra*--and is the symbol for the moon (*chandra* or *soma*); *Vajreshvari* who reigns over *purnagiri-pitha*--present in the *Anahata Chakra*--and is the iconographic representative of the sun (*ravi* or *surya*), and *Bhaga-Malini* who presides over *jalandhara-pitha*--present in the *Vishuddha Chakra*--and symbolizes fire (*vahni* or *agni*). This triangle is speech-born (Indic: *vag-bhava*) and also represents the three forms of speech: *pashyanti*, *madhyama* & *vaikhari*.⁵⁰ The *Sarva-Siddhi-prada Chakra* is further said to be the head of the mother goddess and therefore corresponds with the *Sahasrara-Chakra* of the human body. It is often called the 'threefold residence' symbolic of the three *Tantric* centers. *kamarupa*, *purnagiri* and *jalandhara*. This feminine triangle, quite naturally represents the *Shakti* philosophy.

The final level is reached. It is the ninth, the *bindu*, the Center, 'that which is filled with bliss and joy,' the *Sarvananda-maya Chakra*, the locus of all *yantra* power and the seat of the supreme deity to which the *yantra* is dedicated. It is often referred to as the *mandala* in which the deity resides. In this *yantra*, she being referred to by a number of titles or names--such as: *Tripura-Sundari*, *Lalita*, *Kamakala*, *Para bhaktanka*, *Maha-Kameshvari* or *Shri-Vidya*. This is the all powerful deity, the *Shri-chakra-raja-rajeshvari* (presiding Empress of the *Shri Chakra*). She is represented by and resides in the very center, the *bindu*. The *bindu* is most frequently represented as a small circular dot, however, its conceptual-contentual form is that of three small dots (*bindu-traya*) arranged as a triangle. This is indicated in Plate 6 as a circle, but shown as an arrangement of three small dots in the enlarged section as illustrated below. The three 'dots' represent the three fires: the Moon (*Chandra* or *Soma*), Sun (*Ravi* or *Surya*) and Fire

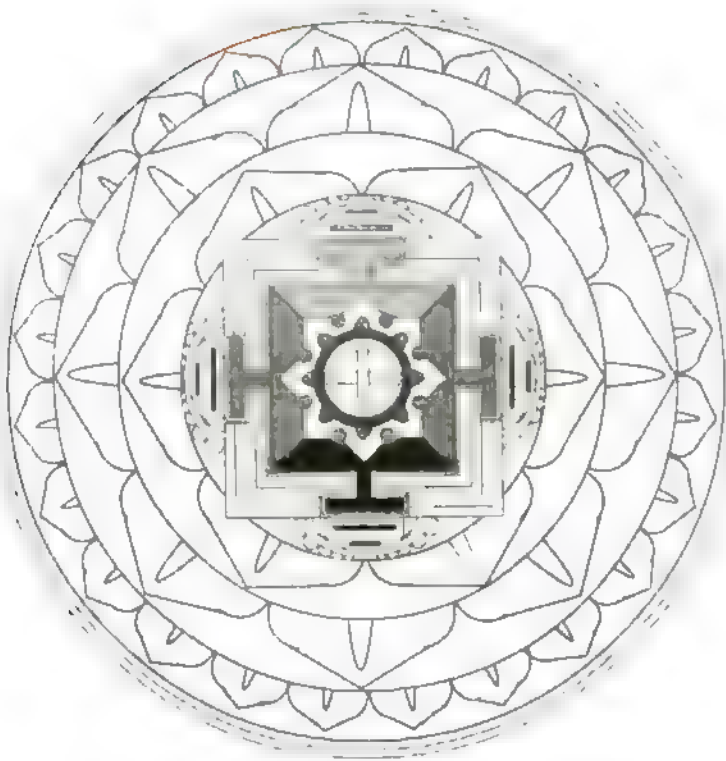


(*Vahnī* or *Agni*). Finally, the philosophy represented by the *Sarvananda maya Chakra*, this sacred center is *Shaktism*.

This is *Tripura-Sundarī*, *Lalitā*, *Kamakalā*, *Para-bhaktarika*, *Mahā Kameshvarī*, *Shrī-Vidyā*, *Chakrarāja*, *Vijay Chakra*, *Matrikā Chakra*, *Navayonī Chakra*—this is:

Lalitā Mahatripurasundarī Para Bhaktarika.⁵¹

Deity Yantras



Amba Matta Yantra

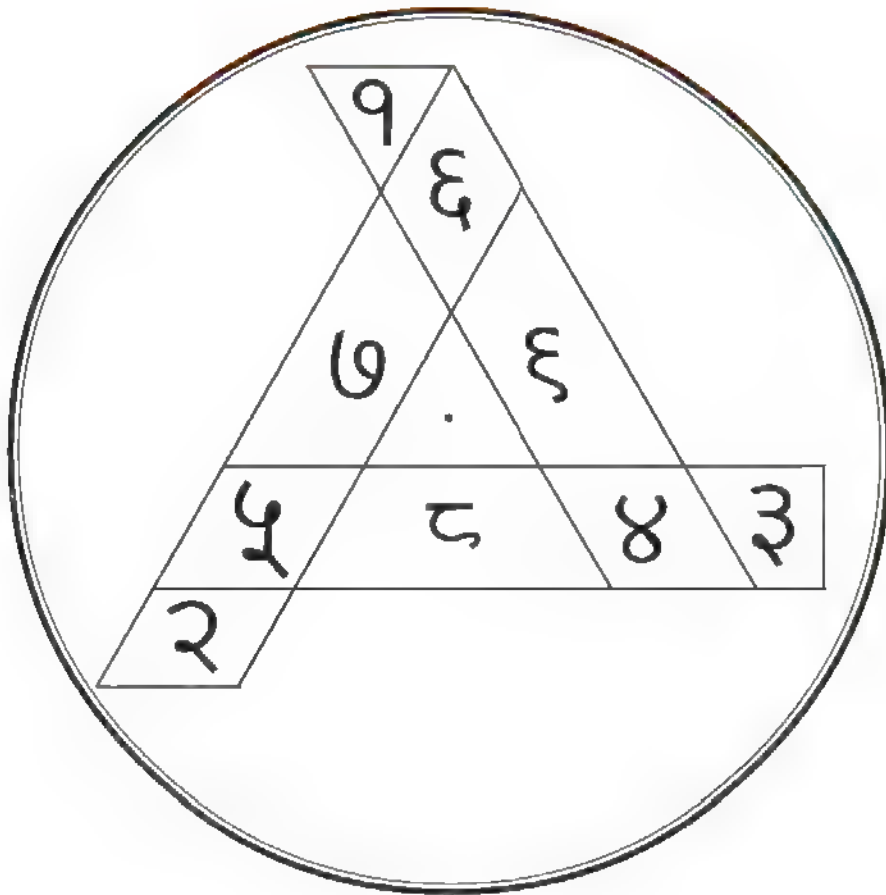
The *Amba Matta Yantra* is a yantra dedicated to "the mother *Amba*" and, therefore, a *Shakti yantra*. This deity, although minor in import, is frequently worshipped in the south of India as well as other area in Southeast Asia, Malaysia in particular. *Amba* is seen by some as a princess of *Kashi*, the eldest of three sisters of some prominence in the *Mahabharata*. As such, she was ill fated, wrongly accused, performed various penance and immolated herself, thereby representing unrequited love. As a goddess *Amba Matta* is a form of the deity *Devi* and therefore to the *Shakti* sect. She is also akin to the *Shiva* (the worship to the Lord *Shiva*). In both sects she is known as the mother of the universe. She may appear in either a six or eight-armed form riding a tiger. In the eight armed form she bears icons of the Lords *Brahmā*, *Vishnu* and *Shiva*.

The yantra of this deity does not consists of a square enclosure as does the majority of those represented herein, but is composed of a circle. Within this circle is a triangular form made up of two triangles which are connected and extended forming nine compartments. Within these compartments are sacred *by* (Tamil) which apply to *Amba Matta's* mantra. The triangular yantra is related to the fire element. It is interesting to note that the triangle is oriented upwards, a masculine triangle (*linga*), rather than oriented downwards, a feminine triangle (*yoni*). This may be because of the continuation of Princess *Amba's* story in the *Mahabharata*. A boon from the Lord *Shiva* promised her that she would be reborn as a male and would cause the death of *Bhishma*, the source of her previous trials. She was reborn as *Shikhandi*.

The *trikona*, three-sided, represents fire, the male, the sun, the *linga* & the triple principles of creation. Three denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection ($1 + 2 = 3$). It is exemplified in: the trinity of *Brahmā*, *Vishnu*, *Shiva*, the trinity of *Sarasvatī*, *Lakshmi*, *Parvatī* or *Maha-Sarasvatī*, *Maha-Lakshmi*, *Maha Kali*, *trishula*, the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*, the Three Cities (Indic: *tripura*), the Three Times (*kāla*) being: *bhūta kāla* (past), *vartamāna kāla* (present), *bhavishya-kāla* (future); the Three Forces (*guṇa*) being: *sattvaguna*, *rajo-guna*, *tamoguna*, the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure), the three steps taken by the Lord *Vishnu* in his *Vamana Trivikrama* avatar; and the third of the five elements (*pañca-tanmatras*)—*fire* (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Nine denotes completion, perfection, force, wisdom and silence. A number whose *√* is 3, therefore, a magnification of that sacred number and by association itself a most sacred number. This number connotes completion and space. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number. It is exemplified in: the nine orifices of the body, the gestation period of the human being; the number of *pada* in the smallest magic square; the *Navagrahas*; the *Nava-Durgas*, *nava-nadis*; the Nine Classes of *Yogis*, the Nine Jewels (Indic: *navaratna*) being: pearl, ruby, topaz, diamond, emerald, coral, sapphire, moonstone, sardonyx, and the *Pitha Mandala* made up of nine *pada*. It is associated astronomically with the planet Mars (*Mangala*, *Kuja* or *Anarak*).

The iconic representation of this goddess in the form of a masculine *trikona* is not unusual. There are a number of precedence for this type of representation. Certainly, the story of *Amba Matta* would appear to justify this iconic representation. (VM, TR, MB, JG)

Plate 8 -- Amba Matta Yantra
(JBK, #682)



Annapurna Yantra

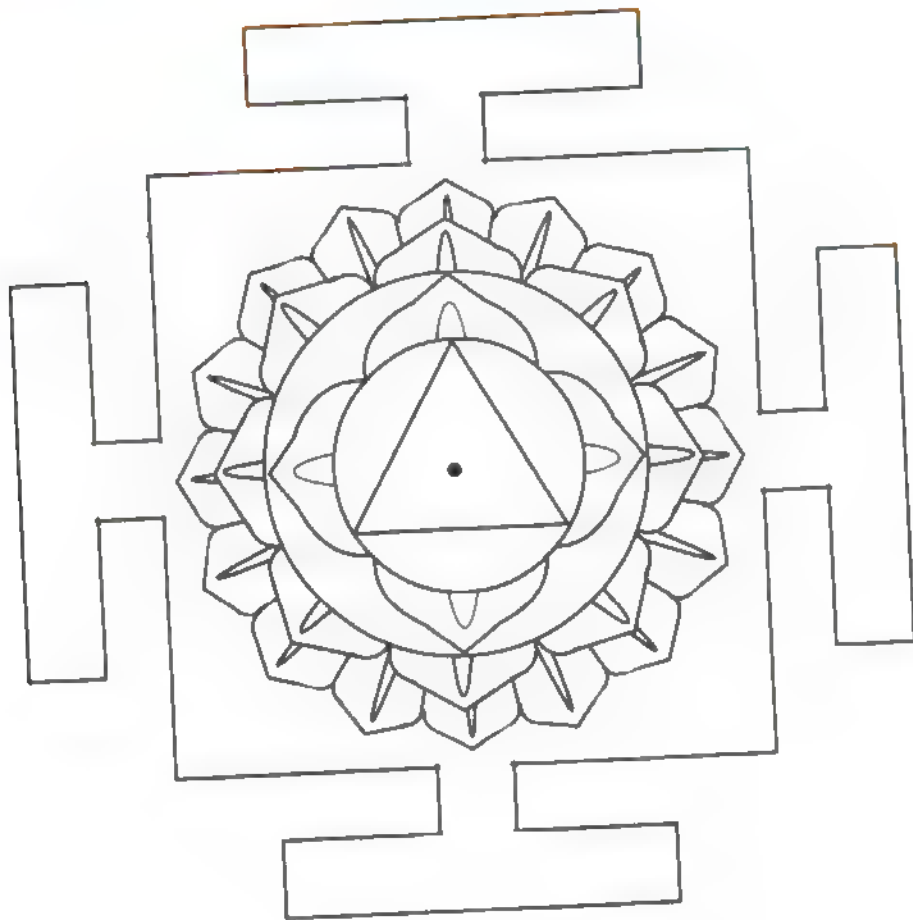
The minor deity *Annapurna* is generally represented as a youthful goddess. She is the provider of food, protecting her devotees from hunger and starvation. She receives her foodstuff to distribute from *Bhikshatanamurti*, a mendicant form of the Lord *Shiva*. The Tantric goddess, *Annapurna* (aka *Vishalakshi*) is a form or manifestation of the supreme deity, *Devi*, of the *Shakti* sect. She is also related to the *Shaivas* and popular in the south of India as well as an important deity of the sacred city Benares.

The *Annapurna yantra*, a *Shakti yantra*, is composed of a sacred enclosure (*bhupura*) of a single step. Immediately within this precinct rests a sixteen-petaled (*shodasha-patraka* or *shodasha-dala padma*) lotus. This outer band encircles an eight-petaled lotus (*ashta-dala padma*) which, in turn, surrounds a four-petaled inner lotus (*chatur dala padma*). There are twenty-eight petals in total. An inner circle surrounds a triangle with the apex oriented upwards within which rests the *bindu*, the seat or manifestation of the goddess. As has been noted the representation of a female divinity by a masculine symbol has numerous precedents.

Various numbers come into play in this *yantra*—one, three, four, eight, sixteen and twenty-eight. One—referring to the *bhupura*—represents the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); and the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vyman*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Four—referring to the *chatur-dala-padma*—connotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This numeral is the perfect number of a higher plane, a number whose $\sqrt{}$ is 2. It is exemplified in the Four Fundamental or Sublime Meditations (Indic: *chatur-appamannaya*), the Four Psychic Powers (Indic: *chatur-iddhipada*), the four *Vedas*; the four *Pradharthas*, the four streams of milk from the heavenly udder creating the four sacred rivers; the *chakrasudarshana* (disc) of the Lord *Vishnu*, the Four Guardians of the Quarters (Indic: *Lokapala*), the fourth of five elements (*pancha-tanmatras*)—water (*ap*); the cardinal directions; and the four phases of the moon. It is associated astronomically with the planet *Rahu* (the ascending node of the moon). Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane justice and balance between attraction and repulsion, positive and negative. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-nidhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature), and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). The numeral sixteen—referring to the *shodasha-patraka*—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose $\sqrt{}$ is 4. It is exemplified in the Sixteen *kalas* of *Chandra*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven ($1 + 6 = 7$) and, therefore, the planet *Ketu* (the descending node of the moon) (7). Additionally, it represents the *Vishudha Chakra*. As is noted immediately above, there are a number of references to the moon. Twenty-eight—referring to the total number of petals—represents an auspicious number, this numeral represents a number that is associated with the moon's cycle—twenty-eight days. It is a perfect number arrived at by the addition of its divisors. It is exemplified in the number of "mansions" in the moon. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet Saturn (*Shani*) (8). When reduced it produces one ($2 + 8 = 1[0]$) and, therefore, the Sun (*Ravi* or *Surya*) (1).

The mantra employed is: "Hareng Nama Bhaguvate Maheshvari Annapurna Savaha."⁵² (TR, HKS, JG, LC II)

Plate 9 – Annapurna Yantra
(I.C. II, p. 199)



Bagla Yantra (I)

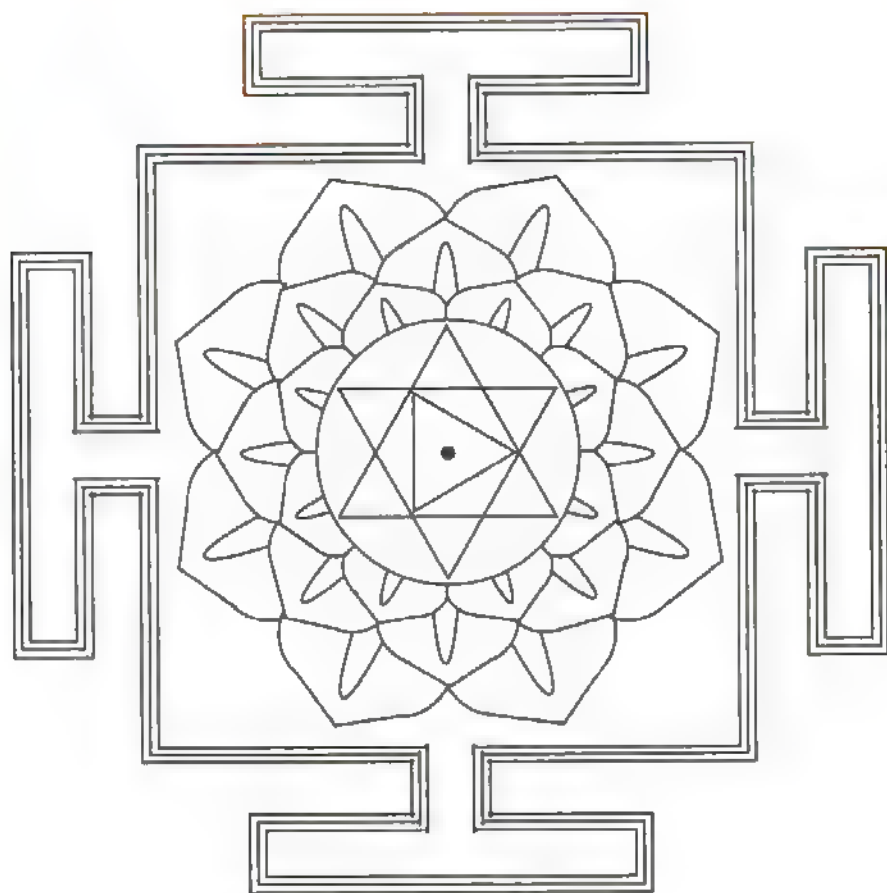
*Bagla*⁵⁴ or *Bagla-Mukhi* is one of the ten aspects of *Maha-Kali*. She has the power to lay low the mighty, make mute the articulate--i.e., to change to the opposite. As a *Dasha-Mahavidyas*, *Bagla* is a fierce deity of some importance and is related or associated with *Devī* and therefore a member of the *Shakti* sect. Her realm is the embodiment of cruelty, hatred, jealousy, the secret desire to kill and is found in the second night of courage.

The *Bagla Yantra* (I), a *Shakti yantra*, consists of a three level sacred enclosure (*bhupura*) within which are three bands of lotus petals, eight in each ring (*ashta-dala padma*), twenty-four petals in total. Centered, within these three bands of lotus petals is to be found a six pointed star (*shatkona*) made up of a triangle with its apex oriented upwards and a triangle with its apex oriented downwards. Within this six pointed star is a triangle with its apex oriented to the right.⁵⁵ At the center of the *yantra* is a *bindu*.

The numbers three, six, eight and twenty-four are prominent in this *yantra*. Three--referring to the three level *bhupura* and the central *trikona*--refers to perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection ($1 + 2 = 3$). It is exemplified in: the trinity of *Brahmā*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Mahā-Sarasvati*, *Mahā-Lakshmi*, *Mahā-Kali*; *trishula*; the Three Regions or the Three Worlds (Indic *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*, the Three Cities (Indic: *tripura*); the Three Times (*kāla*) being: *bhūta-kāla* (past), *varāmana-kāla* (present), *bhavishya-kāla* (future), the Three Forces (*guna*) being: *sattvaguna*, *rajo-guna*, *lamo-guna*, the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* avatar, and the third of the five elements (*pancha-tanmatras*)--fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Six--referring to the *shatkona*--denotes the macrocosmic--the spiritual plus the material world; material beauty and comfort, divine charity, and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers ($2 \times 3 = 6$) signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*, the Six Insights (Indic: *darshana*), the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajña*, and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight--referring to the three *ashta-dala padma*--denotes perfection, good fortune, and on the divine plane justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-nidhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamās*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Finally, twenty-four--referring to the total number of petals of the three *ashta-dala padmas*--denotes totality and the combination of two opposites--i.e., 2, represented by the Moon, and 4, which denotes *Rahu*. This integer represents a cosmic number, being $12 + 12 = 24$, and is considered a lucky number as $2 + 4 = 6$. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces six ($2 + 4 = 6$) and, therefore, the planet Venus (*Shukra*) (6).

The mantra employed for *Bagla-Mukhi* is 'Om Hareng Bagla Mukhai Namaha'⁵⁶ or 'Om Hring Baglamukhi sarva / dushtanam vavachamukham / istambhiay jrohamkzelay / buddhinshay / Hring Aum Svaha'⁵⁷ (RG, HJ, TR, AD, SPS, LC II)

Plate 10 -- Bagla Yantra (I)
(DS #22, SP5, Pl 3)



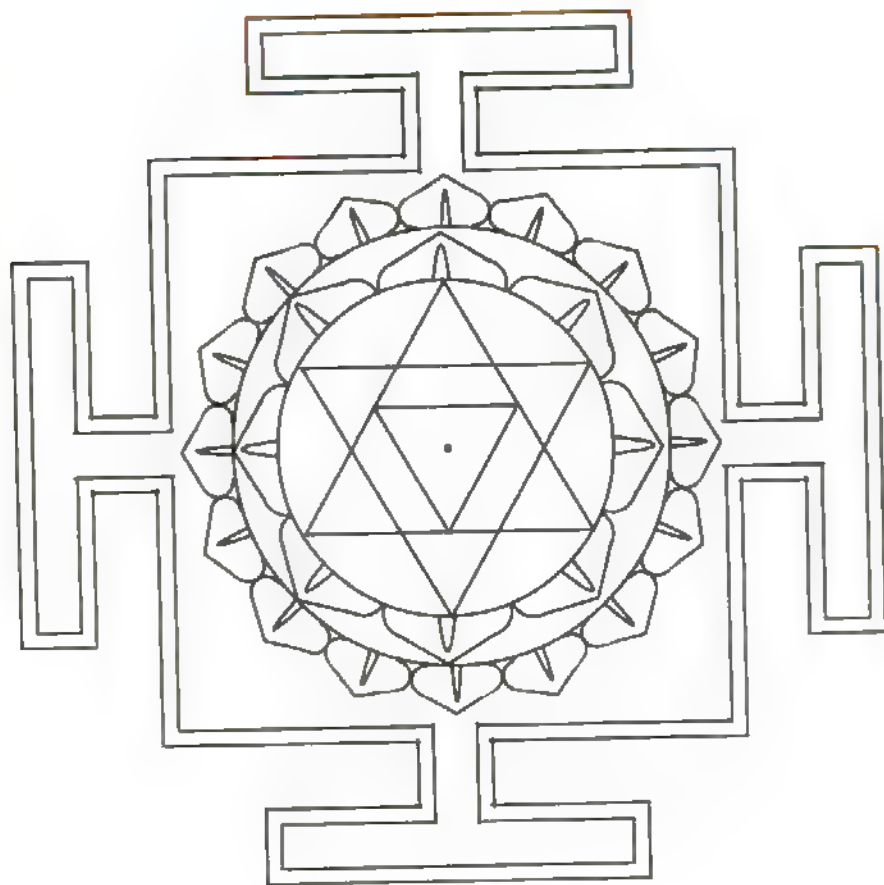
Bagla Mukhi Yantra (II)

A variation on the *Bagla Mukhi Yantra* (I), the *Bagla Mukhi Yantra* (II), a *Shakti yantra*, presents a number of significant differences. First it is bounded by a two level sacred enclosure (*bhupura*) within which are two bands of lotus petals, sixteen in the outer band (*shodasha-dala padma*) and eight (*ashta-dala padma*) in the inner. The total of the two lotus is twenty-four petals also as to be seen in *Bagla Mukhi Yantra* (I). The center *chakra* of this *yantra* holds a six pointed star (*shatkona*) made up of a triangle with its apex oriented upwards and a triangle with its apex oriented downwards. Centered in this *shatkona* is a triangle with its apex oriented downwards—feminine and *yoni*. A *bindu*, the seat of power and the manifestation of the deity, rests in the center of the whole.

There are six numbers which appear to be significant: two, three, six, eight, sixteen and twenty-four. Two—referring to the two levels of the *bhupura*—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of *Shakti-Shakta*; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)—air or wind (*vayu*, *marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Three—referring to the *trikona*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahmā*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*; *trishula*, the Three Regions or the Three Worlds (Indic: *triloka*), the Three Cities (Indic: *tripura*), the Three Times (*kāla*); the Three Forces (*guna*); the *trivarga* (objects of human pursuit); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*, and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). Six—referring to the *shatkona*—denotes the macrocosmic—denotes the macrocosmic—the spiritual plus the material world, material beauty and comfort, divine charity, and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*), the six *Chakras*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta niddhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature); and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Sixteen—referring to the *shodasha-dala padma*—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose $\sqrt{}$ is 4. It is exemplified in: the Sixteen *kalas* of *Chandra*; and a *mandala* of sixteen *pada* called *Mahapitha Mandala*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven and, therefore, the planet *Ketu* (the descending node of the moon) (7). Finally, twenty-four—referring to the total of lotus petals—symbolizes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes *Rahu*. This integer represents a cosmic number, and is considered a lucky number. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (*Shukra*) (6).

The *mantra* employed for this *yantra* is "Om Hareeng Bagla Mukhai Namaha"⁵⁷ (RG, HJ, TR, AD, SPS, LC, LC II)

Plate 11 – Bagla Mukhi Yantra (II)
(LC, fig. 2.2)



Bagla Mukhi Yantra (III)

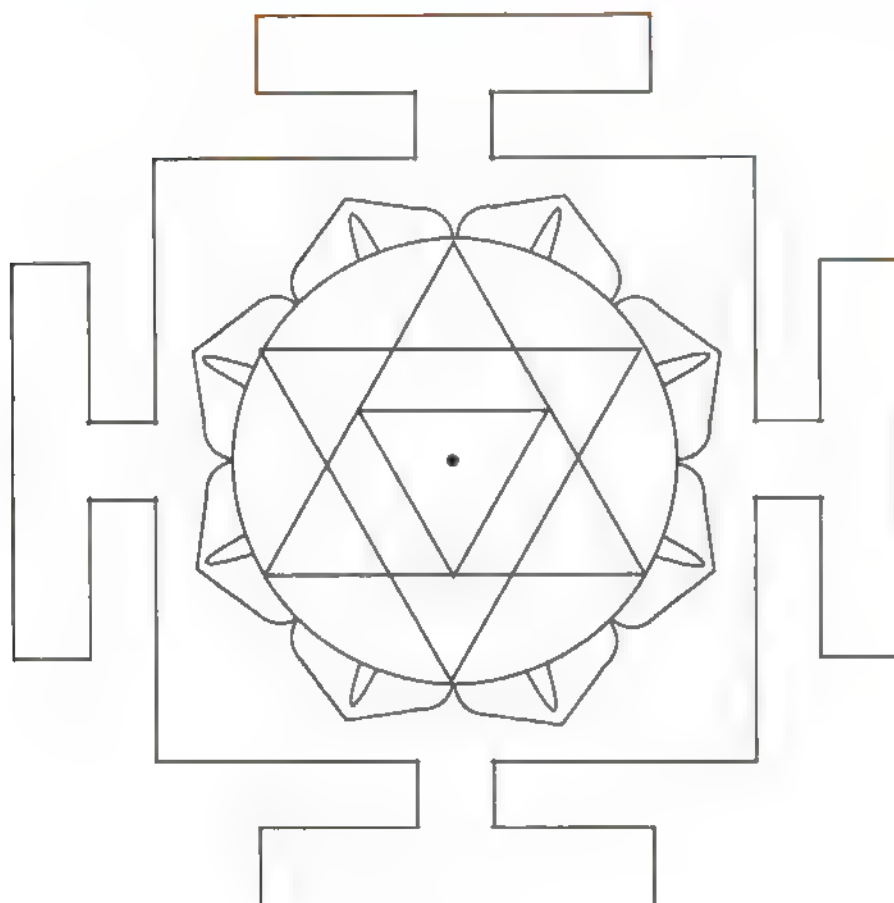
The third *yantra* under consideration of this deity, the *Bagla Mukhi yantra* (III), a *Shakti yantra*, is a variation on *Bagla Mukhi Yantra* (II). The *bhupura* consists of a single stepped sacred enclosure. Protected by this precinct is a lotus of eight petals (*ashta-dala padma*) dynamically oriented (dynamic – power – female). Surrounded by this lotus is a six pointed star (*shatkona*) made up of interlocking triangles; one with its apex oriented upwards and the other with its apex oriented downwards. Within this six pointed star is a *trikona* with its apex oriented downwards. Centered in the whole is a *bindu*, the seat of *Bagla Mukhi*.

Even though this *yantra* is a close variation on the *Bagla Mukhi Yantra* (II), there are some differences with regard to the consideration of numbers—they being, one, three, six and eight. One—referring the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day, bright; the right (hand); the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Three—referring to the *trikona*—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*, *trishula*, the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*; the Three Cities (Indic: *tripura*); the Three Times (*kala*) being: *bhuta-kala* (past), *varatmana-kala* (present), *bavishya-kala* (future); the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*; the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Six—as represented by the *shatkona*—connotes the macrocosmic—the spiritual plus the material world, material beauty and comfort, divine charity, and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*), the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*, and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-nidhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

As with the previous two, the *mantra* assigned to this *yantra* is: "Om Hareng Bagla Mukhi Namaha." (RG, HJ, TR, AD, SPS, LC, LC II, APR)

Plate 12 -- Bagla Mukhi Yantra (III)

(APR, fig. 130)



Bagla Mukhi Yantra (IV)

The fourth variation of the *Bagla Mukhi Yantra* is related to *Bagla Mukhi yantra* (II & III), a *Shakti yantra*. This fierce *Dasha-Mahavidya* is some times referred to as "crane headed"⁵⁸ and represents the uglier side of humankind--jealousy, hatred and cruelty.⁵⁹ Her worship brings to her devotees self confidence, courage, independence and invincibility.⁶⁰

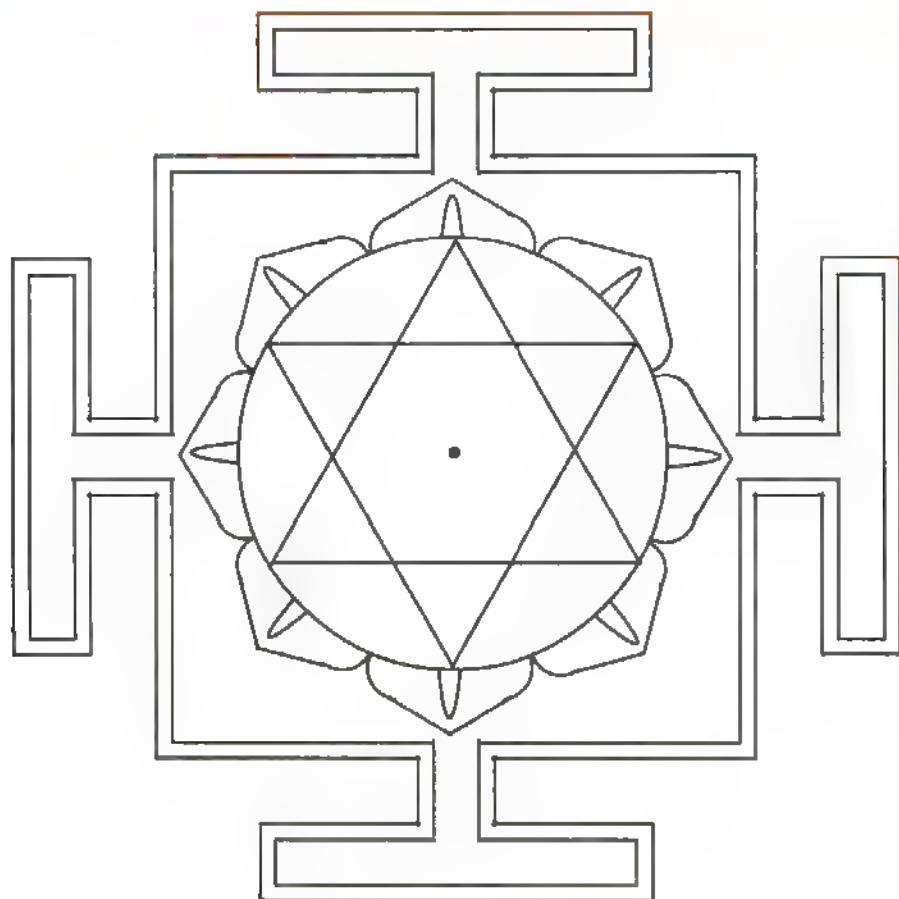
The sacred enclosure, the *bhupura* consists of two levels. A single *ashta dala padma* rests in the center of the *bhupura*'s field. This lotus encloses a *shatkona*, the apexes of which are oriented upwards and downwards. At the very center of the *yantra* is a *bindu*.

The numerals two, six and eight bear significance. Two--referring to the two-leveled *bhupura*--symbolizes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of *Shakti-Shakta*, right-left, heaven-hell; day-night, two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha tanmatras*)--air or wind (*vayu, marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Six--referring to the *shatkona*--denotes the macrocosmic--the spiritual plus the material world, maternal beauty and comfort, divine charity, and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers ($2 \times 3 = 6$) signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*, the Six Insights (Indic: *darshana*), the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Mampura*, *Anahata*, *Vishuddha*, *Ajna*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight--referring to the *ashta-dala padma*--symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-nidhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The mantra employed for *Bagla-Mukhi* is: "Om Hring Baglamukhi sarva / dushtanam davachamukham / istambhay jvhamkeelay / buddhinshay / Hring Aum Svaha"⁶¹ (LC, LCII, HJ, PR, AM, TR, RG)

Plate 13 -- Bagla Mukhi Yantra (IV)

(HJ, Pl. 13 & p. 116)



Bagla Mukhi Yantra (V)

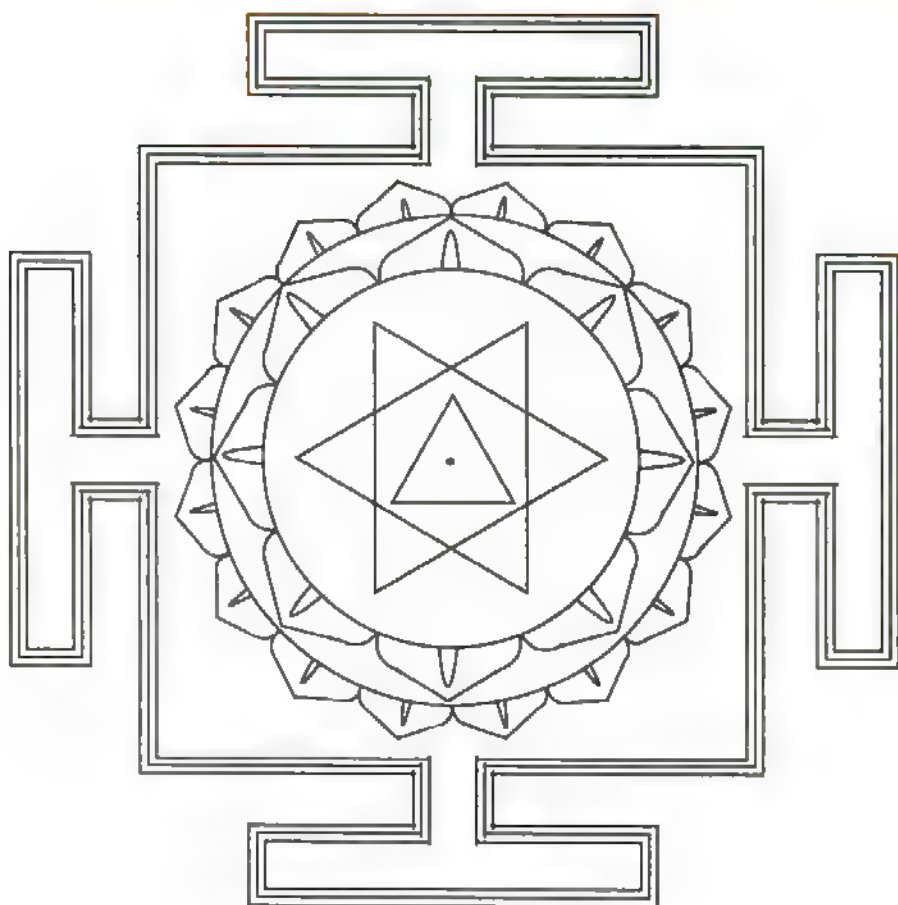
The *Bagla Mukhi yantra* (V), a *Shakti yantra* and a variation on *Bagla Mukhi yantra* (II), possesses a sacred enclosure (*bhupura*) of three steps. A lotus of sixteen petals (*shodasha-dala padma*) rests within this precinct, dynamically oriented. Resting within this sixteen petaled lotus is one with eight petals (*ashta-dala padma*). The two lotus together amount to twenty-four petals. An inner circle with a six-pointed star (*shatkona*) with an orientation that is different from those employed in the previous *yantra*—one of the triangles oriented to the right while the other is oriented to the left. Within this six-pointed star is a triangle with its apex oriented upwards. Centered within this inner triangle is a *bindu* (dot).

Five numbers appear to be of significance—three, six, eight, sixteen and twenty-four. Three—referring to both the *trikona* and the three-stepped *bhupura*—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection ($1 + 2 = 3$). It is exemplified in: the trinity of *Brahmā, Vishnu, Shiva*; the trinity of *Sarasvati, Lakshmi, Parvati* or *Maha-Sarasvati, Maha-Lakshmi, Maha Kali*; *trishula*, the Three Regions or the Three Worlds (Indic: *triloka*); the Three Cities (Indic: *tripura*), the Three Times (*kāla*); the Three Forces (*guna*); the *trivarga* (objects of human pursuit), the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*, and the third of the five elements (*pancha-tanmatras*)—fire (*tejas, agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Six—referring to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity, and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers ($2 \times 3 = 6$) signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona* *chakra* of the Lord *Vishnu*, the Six Insights (Indic: *darshana*), the six *Chakras* being *Muladhara, Svadhisthana, Manipura, Anahata, Vishuddha, Ajna*, and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-mudra*) of *Kubera*, the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being *akasha, vaayu, tejas, ap, kshiti, sattva, rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Sixteen—referring to the (*shodasha-dala padma*)—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose $\sqrt{}$ is 4.

It is exemplified in: the Sixteen *kalās* of *Chandra*, and a *mandala* of sixteen *pada* called *Mahapitha Mandala*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven and, therefore, the planet *Ketu* (the descending node of the moon) (7). Additionally, it represents the *Vishuddha Chakra*. Finally, twenty-four—referring to the total lotus petals—symbolizes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes *Rahu*. This integer represents a cosmic number, and is considered a lucky number. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (*Shukra*) (6).

The *mantra* employed for this *yantra* is "Om Hareng Bagla Mukhi Namah". It is not unusual for a deity, especially the *Dasha-Mahavidyas* to be represented by a number of different *yantras*. *Bagla Mukhi Yantra* (V) does, however, present some questions.⁶¹ (LC, LCII, H), PR, AM, TR, RG)

Plate 14 -- Bagla Mukhi Yantra (V)
(LC II, p 29)



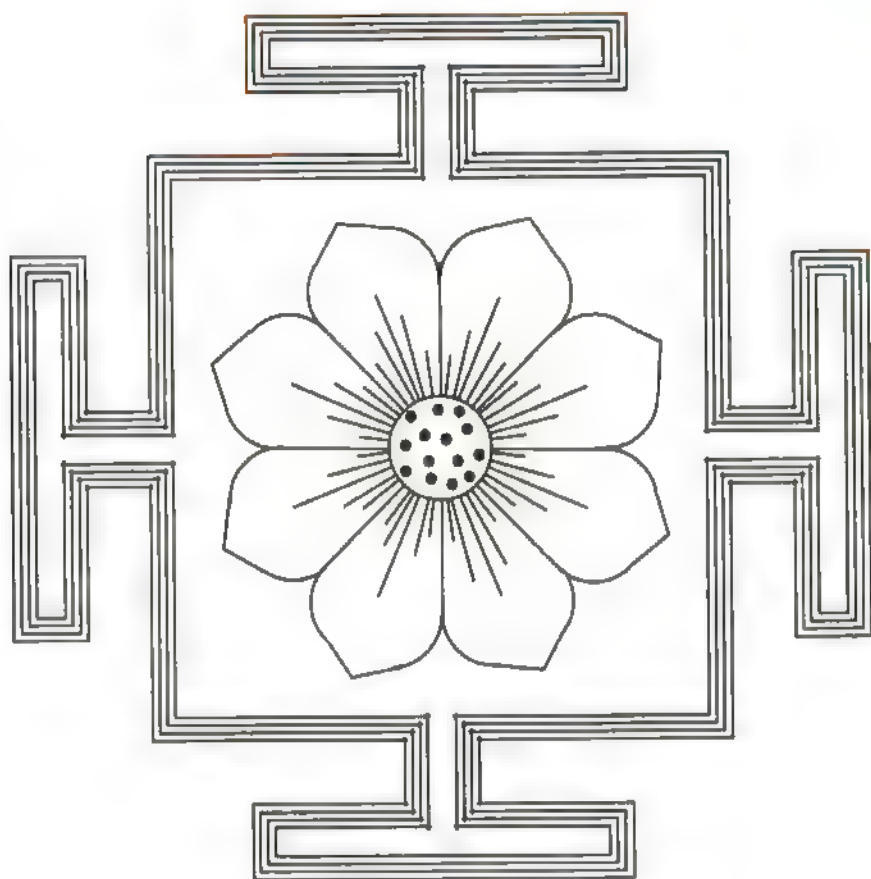
Balarama (avatara) Yantra

Called 'Rama the strong one,' the eighth *avatara* of the Lord Vishnu, *Balaramavatara* is considered to be the older brother of *Krishnavatara*. Due to his uncle *Kamsa*'s perfidy, he was removed from the womb of his mother *Devaki* as her seventh son and was placed into *Rohini*'s womb by *Mayadevi*. He was married to *Revati*, daughter of *Rishi-King* (*rajarishi*) *Revata*. With his brother *Krishnavatara*, he partook of many adventure, including the destruction of *Kamsa*. Upon his death a white serpent issued from his mouth. It is said that this serpent was *Shesha*, giving rise to the belief of some that he was an incarnation of *Shesha*. *Balaramavatara* is never worshipped independently, but is found in shrines dedicated to *Krishnavatara*. There are those *Vaishnavas* who do not believe that *Balaramavatara* is an *avatar* of the Lord Vishnu, they consider the *Buddhavatara* in his place.

The *Balarama Yantra*, a *Vaishnava yantra*, consists of a four level sacred enclosure (*bhupura*). An eight petaled lotus (*ashta-dala padma*), which is dynamically oriented, occupies the central position. This *yantra* is quite similar to the: *Hayagriva Yantra* (Plate 41), *Kalki Yantra* (Plate 46), *Krishna Yantra* (I) (Plate 49), *Maha-Lakshmi Yantra* (I) (Plate 55), *Shitala Yantra* (Plate 75), and the *Varaha (avatara) Yantra* (Plate 100), all of which are similar to the *Vishnu Yantra* (I) (Plate 103).⁶⁴ Thus cannot be considered unusual since *Balarama* is deemed to be an *avatar* of the Lord Vishnu. There are radiant lines proceeding from the central circle on all eight petals, pointing in all directions. The central circle consists of a number of dots similar to the *bindu*, or *biya*, that is to be found in a number of the other *yantras* form this source.⁶⁵

Two numbers are of apparent importance—four and eight. Four—referring to the four level *bhupura*—denotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This numeral is the perfect number of a higher plane, a number whose $\sqrt{}$ is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: *chatur-appamannaya*), the Four Trances (Indic: *chatur-jhana*); the Four Psychic Powers (Indic: *chatur-iddhipada*); the four *Vedas*, the four *Pradharthas* being *dharma* (virtue), *artha* (purpose), *kama* (pleasure), *moksha* (liberation); the four streams of nulk from the heavenly udder creating the four sacred rivers; the *chakrasudarshana* (disc) of the Lord Vishnu; the Four Guardians of the Quarters (Indic: *Lokapala*); the fourth of five elements (*pancha-tanmatras*)—water (*ap*), the cardinal directions; and the four phases of the moon. It is associated astronomically with the planet *Rahu* (the ascending node of the moon). Additionally, it is symbolized by the *Muladhara Chakra* and the *Pechaka Mandala* made up of four *pada*. Eight—referring to the *ashta dala padma*—symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-middhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The fact that this *yantra* is rather simple when compared to others does not denigrate its importance. Rather, it is interesting to note that the *yantras* of the Lords *Vishnu* and *Shiva*, likewise are not exceedingly elaborate. Perhaps this would indicate the fact that *yantra*, an important element of *Tantra*, is more frequently associated with the *Shakti* sect. (SPS, TR, RG, MS)



Bala (Shakti) Yantra (I)

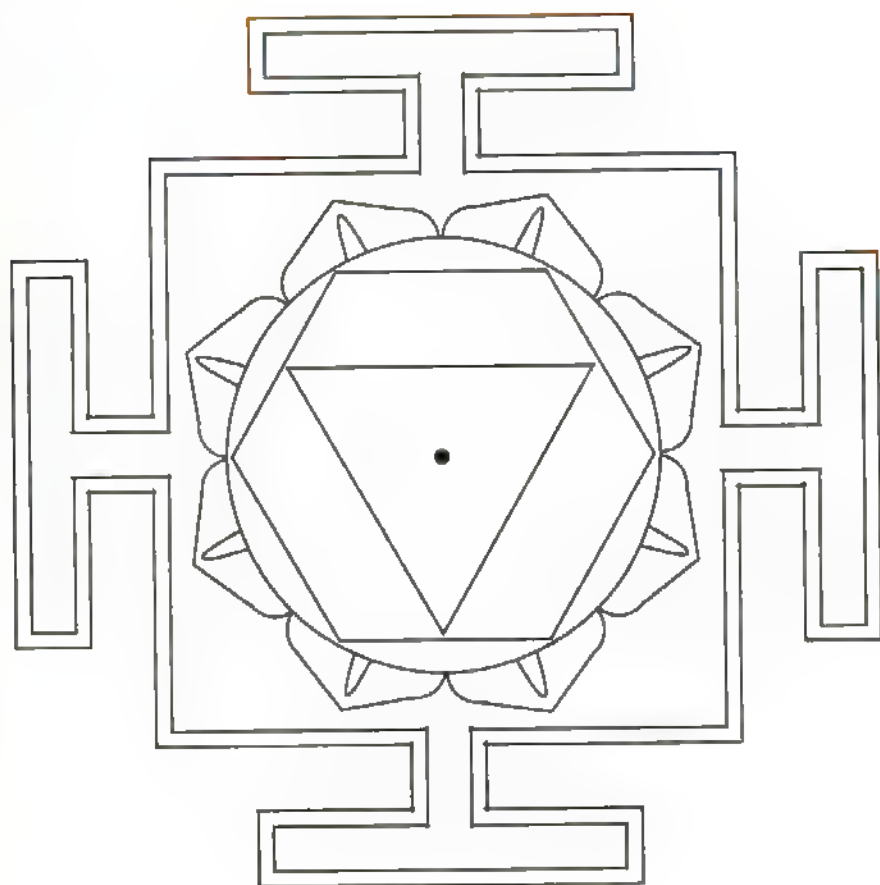
Bala (Shakti) is a Hindu goddess, a form or manifestation of the deity *Devi* and related to the *Sharvas*. In particular, *Bala (Shakti)* is the name that is used for *Devi* when she is worshipped as a nine year old. In addition, she is worshipped in "the *Kamakshi-ammun* temple at Conjeeveram" in which a *chakra* (yantra) is placed in front of the deity, thereby ascribing to her the dominion over the six *chakras* (*shat-chakra*). The source noted for this yantra is *Silpasara*.⁶⁶

The *Bala (Shakti) yantra*, a *Shakti yantra*, is composed of a sacred enclosure (*bhupura*) of two levels. An eight petaled lotus (*ashta-dala padma*), which is dynamically oriented, encloses a circle. This circle in turn contains a hexagon which is dynamically oriented. A triangle (*trikona*) with its apex oriented downwards rests within the hexagon, and at the very center a *bindu*. The fact that the *ashta-dala padma*, the hexagon and the triangle are dynamically oriented underline the feminine quality of the yantra.

Four numerals appear worth considering, two, three, six and eight. Two—referring to the *bhupura*—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of *Shakti-Shakta*; right-left; heaven-hell, day-night, two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)—air or wind (*vayu*, *marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajña Chakra*. Three—referring to the *trikona*—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahmā*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha Lakshmi*, *Maha-Kali*; *trishula*; the Three Regions or the Three Worlds (Indic: *triloka*) being *arupadhatu*, *rupadhatu*, *kamadhatu*, the Three Cities (Indic: *tripura*), the Three Times (*kāla*) being *bhūta-kāla* (past), *varatamāna-kāla* (present), *bhavishya-kāla* (future); the Three Forces (*guna*) being *sattvaguna*, *rajo-guna*, *tamo-guna*; the *trivarga* (objects of human pursuit) being *dharma* (virtue), *artha* (purpose), *kāma* (pleasure), the three steps taken by the Lord *Vishnu* in his *Vamana Trivikrama avatar*, and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Six—referring to the hexagon—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity, and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*, the Six Insights (Indic: *darshana*); the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajña*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—referring to the *ashta dala padma*—symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being: *ākasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

A *mantra* is associated or assigned to every yantra. The source of this yantra, unfortunately, did not note a *mantra*. (AM, HKS, MS)

Plate 16 -- Bala-Shakti Yantra (I)
(HKS, p. 222)



Bala (Shakti) Yantra (II)

The *Bala (Shakti) Yantra* (II), a *Shakti yantra*, indicates not merely a variation on the previous, but one of a completely different character.⁶⁷ This in itself is not unusual, merely indicates a different source from which this *yantra* was drawn.

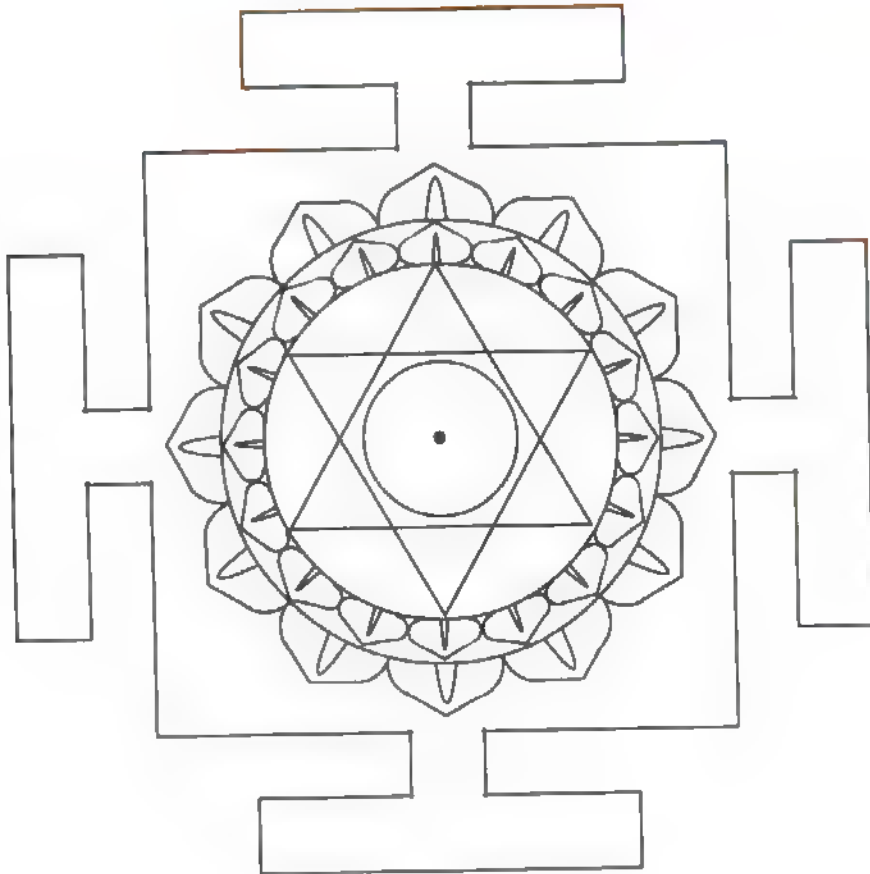
The source illustration does not indicate a *bhupura*. A sacred enclosure of a single step was utilized here at the discretion of the author even though the *Bala (Shakti) Yantra* (I) utilizes a two-stepped *bhupura*. A lotus of twelve petals (*dvidasha-dala padma*) is the first element. This lotus encircles one of sixteen petals (*shodasha-dala padma*). Within this inner lotus is a *shatkona* with a large circle in its interior hexagonal space. Although a circle has the numerical value of one, and, therefore, masculine, it is considered by its very form to be feminine—i.e., circle = vaginal. A *bindu* is centered at the whole.

It would seem apparent that four numbers are of significance—i.e., one, six, twelve and sixteen. One—referring to the inner circle—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand), the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Six—referring to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*, the Six Insights (Indic: *darshana*), the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Twelve—referring to the *dvidasha dala padma*—denotes sacrifice and is related to immortality. This numeral is a cosmic number as well as comprehending all numbers lower than itself. It is exemplified in the *Barahmasa* poetry being based on twelve, the twelve signs of the Zodiac; the twelve hours of the day as well as the twelve hours of the night; and the twelve months of the solar year. As a compound number it is associated astronomically with: the Sun (*Ravi* or *Surya*) (1) and the Moon (*Soma* or *Chandra*) (2). When reduced it produces three and, therefore, the planet Jupiter (*Brihaspati* or *Guru*) (3). Additionally, it represents the *Anahata Chakra*. Sixteen—referring to the *dvidasha dala padma*—symbolizes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose $\sqrt{}$ is 4. It is exemplified in the Sixteen *kalas* of *Chandra*, and a *mandala* of sixteen *pada* called *Mahapitha Mandala*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven and, therefore, the planet *Ketu* (the descending node of the moon) (7). Additionally, it represents the *Vishuddha Chakra*.

As with all *yantras*, there are various deities of a subordinate nature associated with a *yantra*. The employment here of two lotus of twelve and sixteen petals signifies twelve and sixteen deities respectively who reign over a particular petal and guard the central area much in the same way as do the *parivara-devata* stand sentinel over the inner sanctuary of a temple. (AM, HKS, MS)

Plate 17 – Bala (Shakti) Yantra (II)

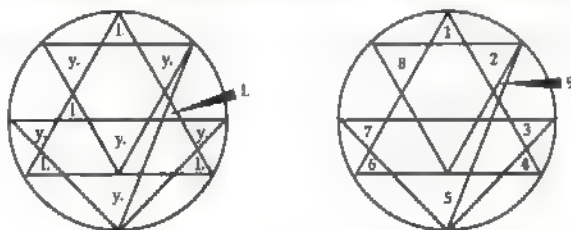
(AM, p 90)



Bala-Tripura Yantra

Bala-Tripura Yantra is one of three goddesses which are closely associated with the *Shri-Chakra Yantra* (See above, pp 42-48). She is envisioned as being the youthful *Shri-Vidya* (*Devi*) mother goddess, a girl of sixteen.⁶⁸

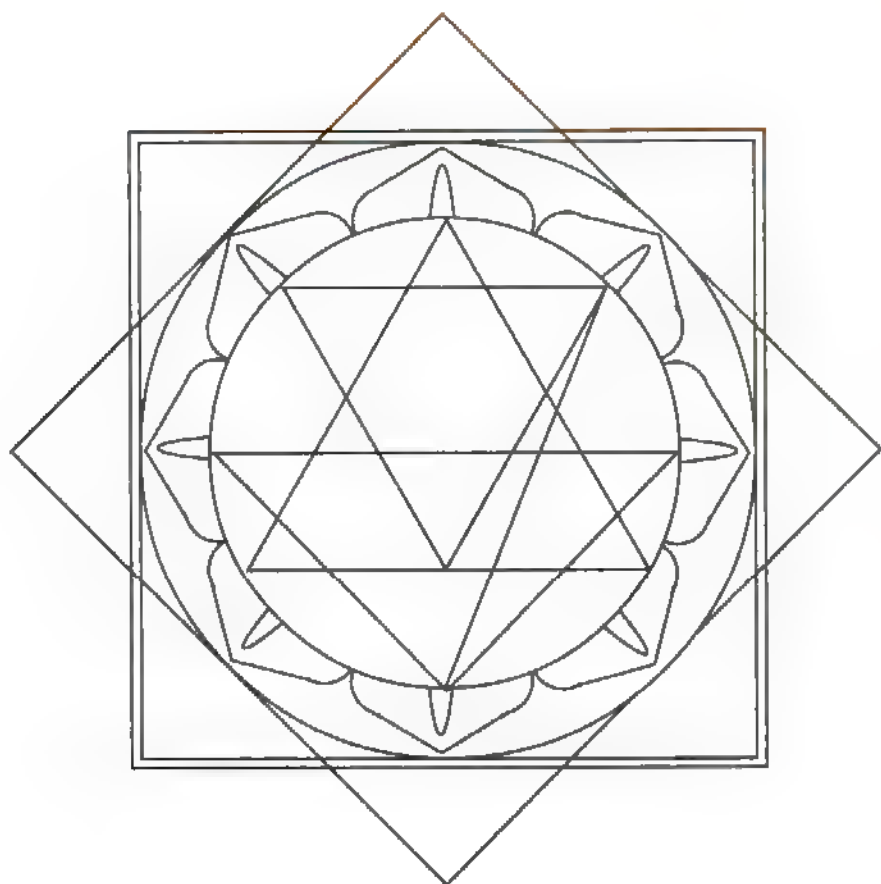
The *yantra*, a *Shakti yantra*, is composed of a *bhupura* of two steps.⁶⁹ Within this sacred precinct is an eight-petaled lotus (*ashta-dala padma*). The *ashta-dala padma* encloses a set of triangles (*trikona*) forming nine points (*nava-yoni*). The first, an equilateral triangle with its apex pointed upwards--masculine and *linga*--touches the surrounding circle. The second triangle, an isosceles triangle, with its inverted base resting upon the center line of the whole and its apex touching the bottom of the circle, is feminine and *yoni*. The third triangle, an equilateral triangle, is inverted with its apex touching the base of the first equilateral triangle and its base touching the surrounding circle. These three triangles so arranged form eight points (*ashta-yoni*). The three overlapping triangles form six feminine (*yoni*) triangles (see below, left) and five masculine (*linga*) triangles. The ninth point is formed by a line running from the right hand corner of the second (inverted) equilateral triangle, to the inverted apex of the second (isosceles) triangle (see below, right) SR does not indicate a *bindu* in the illustration of this *yantra*.



Two, three, five, six, eight and nine are six numbers which figure prominently in this *yantra*. Two--referring to the *bhupura*--denotes duality and diversity. It is exemplified in the concept of right-left, heaven-hell; day-night, etc.; and the second of the five elements (*pancha-tanmatras*)--air or wind (*vayu*, *marut*). Three--referring to the *trikona*--denotes perfection, the trinity and unity plus diversity which equals perfection. It is exemplified in the trinity of *Brahmā*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati*; the Three Regions or the Three Worlds (Indic: *triloka*); the Three Cities (Indic: *tripura*), the Three Times (*kāla*), the Three Forces (*guna*); the *trivarga* (objects of human pursuit); and the third of the five elements (*pancha-tanmatras*)--fire (*tejas*, *agni*). Five--referring to the five *linga trikona*--denotes magical properties, mental activity, the natural man, is revolutionary and reduces all to the meaningful. It is exemplified in: the Five Subtle Elements (Indic: *tanmatras* or *panchatanmatras*), the Five Sense Particulars (Indic: *panchabhutas* or *mahabhutas*), the five "M's" (*Panchamakara*); the five *skandhas*; the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body, and the fifth of the five elements (*pancha-tanmatras*)--earth (*kshiti*, *prithvi*). Six--referring to the six *yoni kona*--denotes the macrocosmic, the spiritual plus the material world; and balance. It is exemplified in the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*), the six *Chakras*, and in nature the bee's comb, petals of a flower, snowflake. Eight--referring to the *ashta-dala padma*--denotes perfection and on the divine plane: justice and balance between attraction and repulsion. This number is an evenly even number and the first cube number, 2³. It is exemplified in the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-middhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature); and the sacred eight petal lotus. Nine--referring to the nine points--denotes completion, perfection, wisdom and silence. It is exemplified in the nine orifices of the body; the gestation period of the human being; the number of *pada* in the smallest magic square; the *Navagrahas*; the *Nava-Durgas*; *nava-nadis*; the Nine Classes of *Yoginis*; and the Nine Jewels (Indic: *navaratna*).

The mantra associated with this *yantra* is "Aim Klim Sauh" ⁷⁰ (SR, HKS, TR)

Plate 18 -- Bala-tripura Yantra
(SR, p. 96)



Bhairon Yantra (I)

Bhairon is a deity of contradictory genesis. He is a godling who represents the spirits of the field and is termed in the *Shiva Purana* as incarnate of the Lord *Shiva*. Also, he is connected with the Lord *Shiva* through *Bhairava* and with the cult of dogs. *Bhairon*, in the *Vishnu Purana*, is described as being part of the Lord *Vishnu*. He is particularly popular in north India.

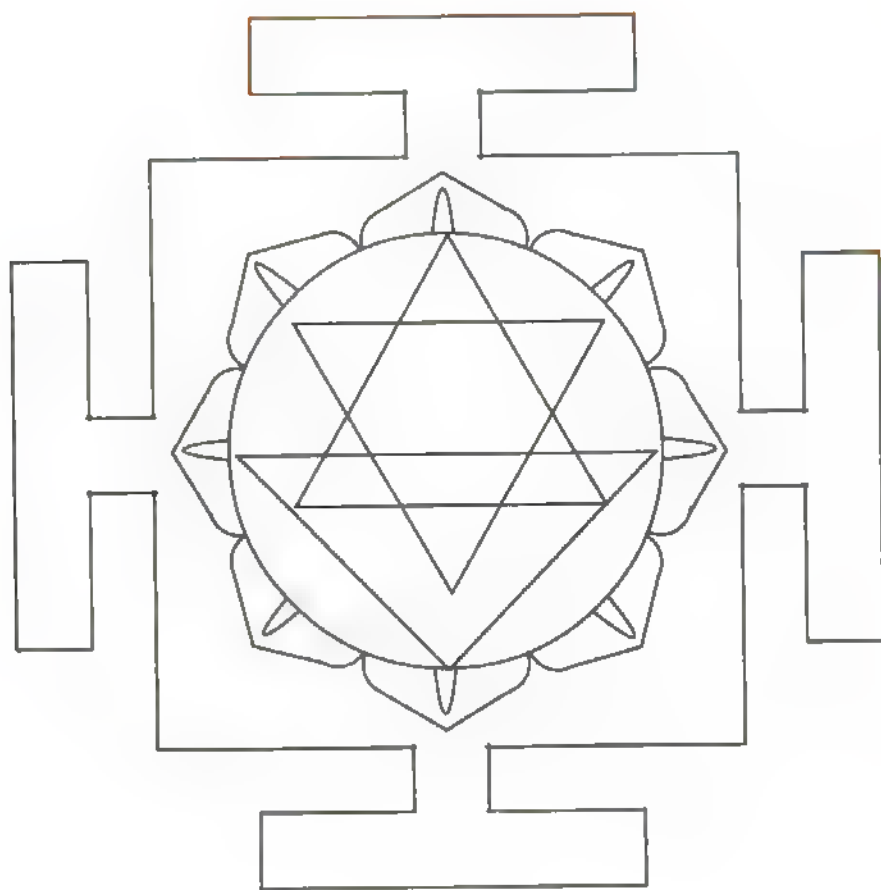
The *Bhairon* (*Bhairava*) *yantra* (I), a *Shaiva yantra*, is formed by a sacred enclosure (*bhupura*) of a single step. Within this enclosure is an eight-petaled lotus (*ashta-dala padma*) oriented to the cardinal and intercardinal points of the compass. This ring encircles three triangles: two forming a *shatkona* and oriented vertically, and the third *trikona*, a dynamic isosceles, has its apex pointed downwards. With the three overlapping triangles, eleven triangles are apparent.

Four numbers appear to be of some significance—one, three, six, eight and eleven. One—referring to the single-stepped *bhupura* and to the single feminine triangle—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *padu*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Three—referring to the feminine *trikona*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahmā*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati*; *trishula*; the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*; the Three Cities (Indic: *tripura*); the Three Times (*kāla*); the Three Forces (*guna*), the *trivarga* (objects of human pursuit), the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Six—as exemplified in the *shatkona*—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*); the six *Chakras*, and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhithana Chakra*. Eight—referring to the *ashta-dala padma*—symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-nidhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *lamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Eleven—referring to the total number of *trikona*—denotes universal energy, liberty and the transience of life. It is considered obstinate and revolutionary. To some it is an unlucky number (Hindu), the number for transgressions, while to others is auspicious and dynamic signifying vitality. It is a mystic number made up of one twice (11). It is exemplified in: the eleven *Rudras* who are destroyers. As a compound number it is associated astronomically with the Sun (*Ravi* or *Surya*). When reduced it produces two, and, therefore, the Moon (*Soma* or *Chandra*).

The mantra employed is: "Om Hareng, Butkaya Aapaduddharanay Kuru Kuru Butkaya Hareng, Om Swaha," or "Om Hareng Bhairve Bhairve thekarhar maang raksha raksha hoong phut swaha."⁷¹ (LC, LCII, MS)

Plate 19 -- Bhairon Yantra (I)

(I.C. fig. 24)



Bhairon Yantra (II)

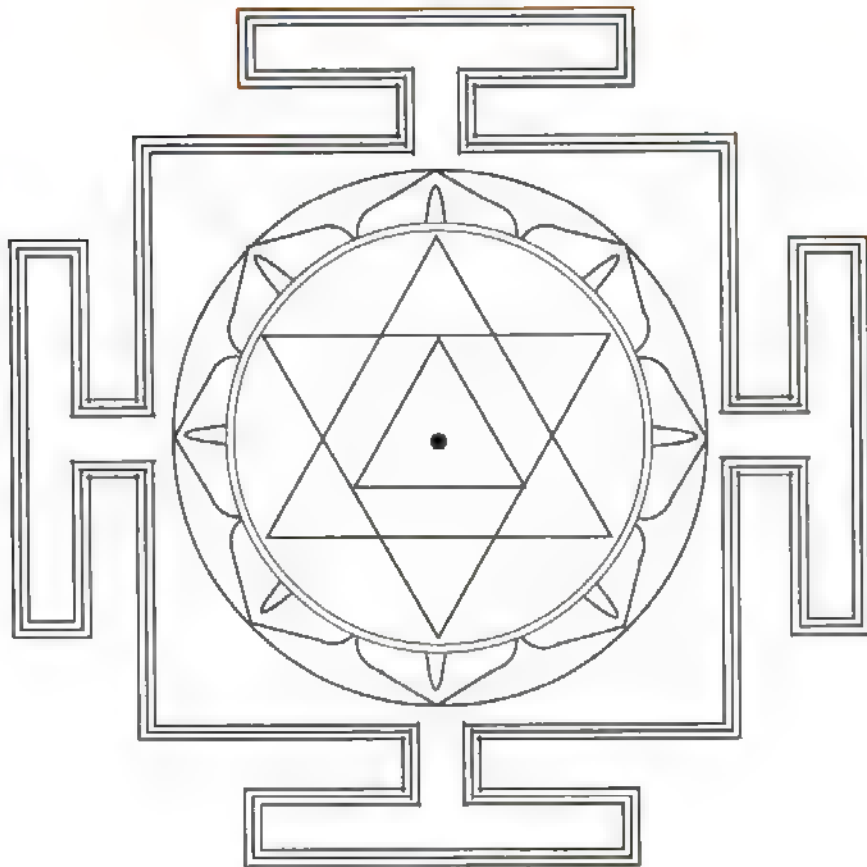
The *Bhairon* (*Bhairava*) *yantra* (II), a *Shaiva yantra*, is composed of a three-stepped sacred enclosure (*bhupura*). Within this enclosure is an eight-petaled lotus (*ashta-dala padma*) oriented to the cardinal and intercardinal points of the compass. These petals enclose a double circle within which is a *shatkona*. Within this six-pointed star is a single triangle (*trikona*) with its apex oriented upwards--masculine and *linga*. At the very center is a *bindu* (dot), designating the powerful locus of the deity.

There are five numbers which appear to merit out consideration--one, two, three, six and eight. One--referring to the masculine *trikona*--connotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day, bright; the right (hand), the first of the five elements (*pancha-tannmatras*)--ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Two--referring to the double circle--denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left, and the moon. It is exemplified in: the concept of *Shakti-Shakta*, right left, heaven-hell, day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)--air or wind (*vayu*, *marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Three--referring to the triple-stepped *bhupura*--symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*; *trishula*, the Three Regions or the Three Worlds (Indic *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*; the Three Cities (Indic *tripura*); the Three Times (*kala*) being: *bhuta-kala* (past), *varitama-kala* (present), *bavishya-kala* (future), the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*, the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure), the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*, and the third of the five elements (*pancha-tanmatras*)--fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Six--referring to the *shatkona*--denotes the macrocosmic--the spiritual plus the material world; material beauty and comfort, divine charity, and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*, the Six Insights (Indic *darshana*); the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight--referring to the *ashta-dala padma*--denotes perfection, good fortune, and on the divine plane justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrkas*), the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The *mantra* employed is: 'Om Hareng Butkaya Apaduddhar anay Kuru Kuru Barukaya Hareng.'⁷² (LC, LC II, MS)

Plate 20 -- Bhairon Yantra (II)

(LC II, p. 28)



Bhuvaneshvari Yantra (I)

Bhuvaneshvari, called the 'sovereign queen of the total existing phenomenal word,'⁷³ is one of the aspects of *Maha-Kali* (*Dasha-Mahavidyas*). She represents one of the ten aspects of the divine right and her realm is the forces of the physical world and the night of realization. It is said that the *Trimurti* were enlightened by this deity when she made them realize that they were only the tools or implements for creation, preservation and destruction—three aspects of her limitless power.

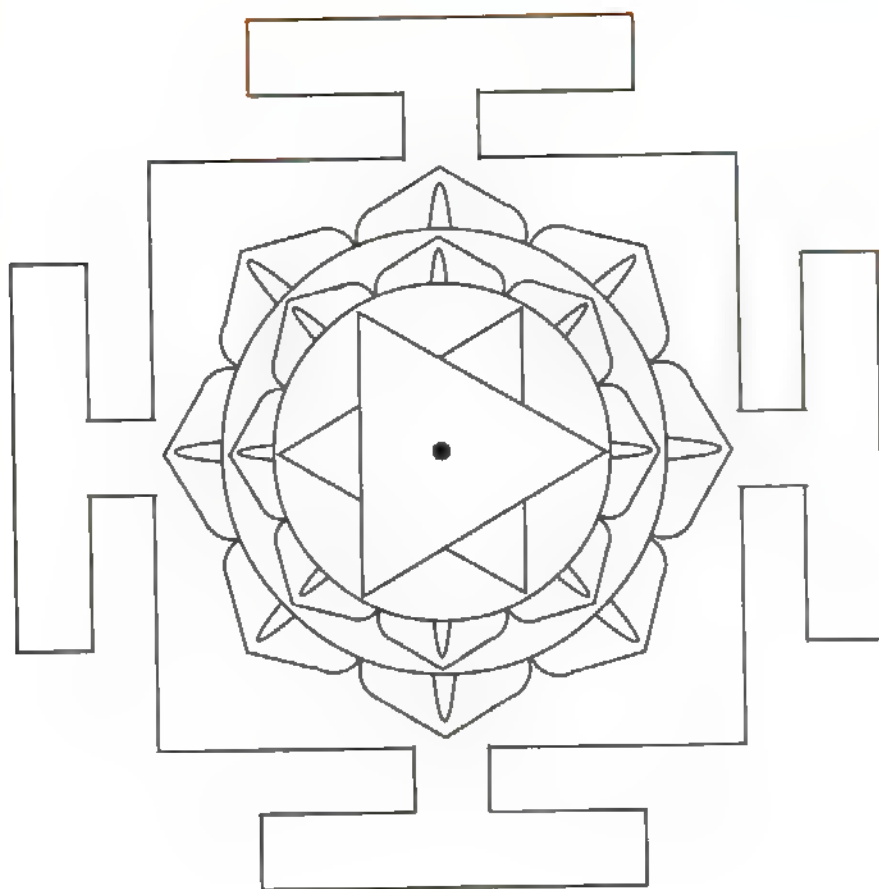
The *Bhuvaneshvari Yantra* (I), a *Shakti yantra*, is bounded by a single level *bhupura*. Within this sacred precinct are two lotus of eight petals each (*ashta-dala padma*), one superimposed over the other. The inner ring of petals is somewhat different from the representation of similar *padmas* in that the petals possess a dark central area.⁷⁴ The inner circle consists of a *shatkona* (six pointed star) made up of two intersecting triangles: one oriented to the left while the other's orientation is to the right, the dynamic, feminine orientation. At the center is a *bindu*.

One, six, eight and sixteen are four numbers which appear in this *yantra* and seem to be of some consequence. One—referring to the single step of the *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright, the right (hand); the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Six—referring to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world, material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*); the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*, and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—referring to the *ashta-dala padma*—symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number.²³ It is exemplified in the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-middhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Sixteen—referring to the total number of petals in the two lotus—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose $\sqrt{}$ is 4. It is exemplified in the Sixteen *kalas* of *Chandra*; and a *mandala* of sixteen *pada* ($4 \times 4 = 16$) called *Mahapitha Mandala*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven ($1 + 6 = 7$) and, therefore, the planet *Ketu* (the descending node of the moon) (7). Additionally, it represents the *Vishudha Chakra*.

The *mantra* recited for this deity is: 'Om Aeeng Hareeng Shareeng,' "Om Hareeng Shareeng"⁷⁵ or "Hareeng."⁷⁶ (SH, TR, HJ, LC, LC II, PR)

Plate 21 -- Bhuvaneshvari Yantra (I)

(DS, #33)

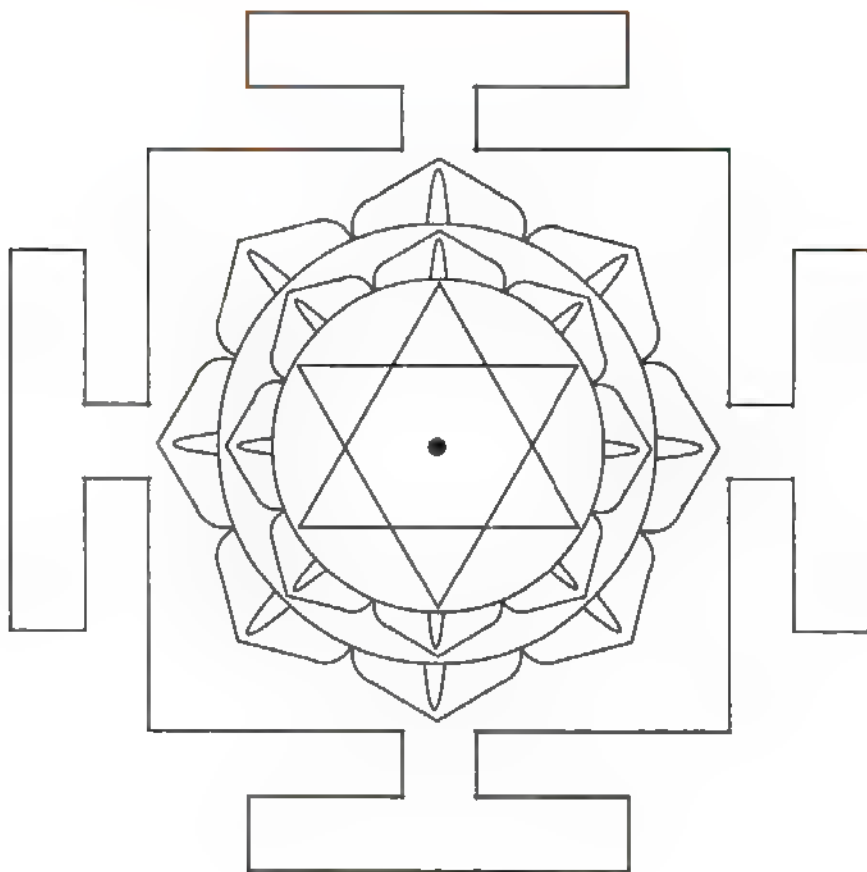


Bhuvaneshvari Yantra (II)

The *Bhuvaneshvari yantra* (II), a *Shakti yantra*, is a variation on *Bhuvaneshvari yantra* (I). The only difference is to be found in the orientation of the *shatkona*. The *yantra* is bounded by a single level sacred enclosure (*bhupura*). Within this sacred enclosure are two lotus of eight petals each (*ashta-dala padma*)—one superimposed over the other. Within the inner circle rests a six pointed star (*shatkona*) made up of two intersecting triangles. This *shatkona* is oriented vertically, rather than horizontally as is represented in *Bhuvaneshvari yantra* (I). At the center of the *yantra* is a *bindu*.

As with the previous *yantra*, one—referring to the single step of the *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright, the right (hand), the first of the five elements (*pancha tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Six—referring to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity, and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in the *shatkona-chakra* of the Lord *Vishnu*, the Six Insights (Indic: *darshana*); the six *Chakras* being *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*, and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—referring to the *ashta-dala padma*—symbolizes perfection, good fortune, and on the divine plane justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-middhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Sixteen—referring to the total number of petals in the two lotus—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose $\sqrt{}$ is 4. It is exemplified in: the Sixteen *kalás* of *Chandra*, and a *mandala* of sixteen *pada* called *Mahapitha Mandala*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven and, therefore, the planet *Ketu* (the descending node of the moon) (7). Additionally, it represents the *Vishuddha Chakra*. However, it is the orientation of the *shatkona*, as noted above, which makes the *Bhuvaneshvari yantra* (II) different from the *Bhuvaneshvari yantra* (I). The horizontally oriented *shatkona* connotes the dynamic element of this symbol. (SH, TR, HJ, LC, LC II, PR)

Plate 22 -- Bhuvaneshvari Yantra (II)
(APR, fig 126, HJ, Pl 9 & p 104)



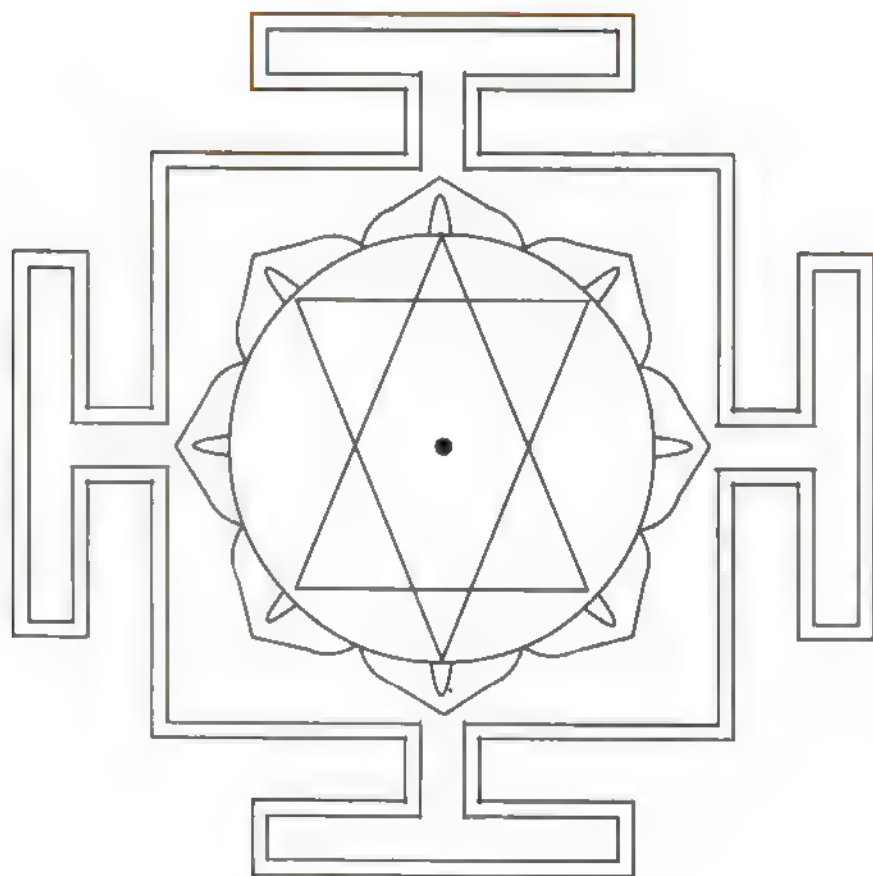
Bhuvaneshvari Yantra (III)

The *Bhuvaneshvari yantra* (III), a *Shakti yantra* and a third variation, is bounded by a double-leveled sacred enclosure unlike *Bhuvaneshvari yantra* (I & II). Within this divine precinct (*bhupura*) is a single lotus of eight petals (*ashta-dala padma*). It is this single lotus which constitutes the major difference between this *yantra* and the *Bhuvaneshvari yantra* (I & II). The petals encircle a six pointed star (*shatkona*), oriented vertically made up of dynamic isosceles triangles. At the center of all is a *bindu*.

Two, six and eight are three numerals which bear some scrutiny. Two—referring to the *bhupura*—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in the concept of *Shakti-Shakta*, right-left; heaven-hell, day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)—air or wind (*vayu, marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Six—referring to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (*Indic darshana*), the six *Chakras* being: *Muladhara, Svadhisthana, Manipura, Anahata, Vishuddha, Ajna*, and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhithana Chakra*. Eight—referring to the *ashta-dala padma*—symbolizes denotes perfection, good fortune, and on the divine plane justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha, vayu, tejas, ap, kshiti, sattva, rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. In addition, the *shatkona* is composed of isosceles triangles, rather than equilateral triangles, emphasizing the dynamic elements of this icon.

The *mantra* recited for this *yantra* is: "Om Aeeeng Hareeng Shareeng" or "Om Hareeng Shareeng" (SH, TR, HJ, LC, LC II, PR)

Plate 23 – Bhuvaneshvari Yantra (III)
(LC, fig. 3.13)



Chinnamasta Yantra (I)

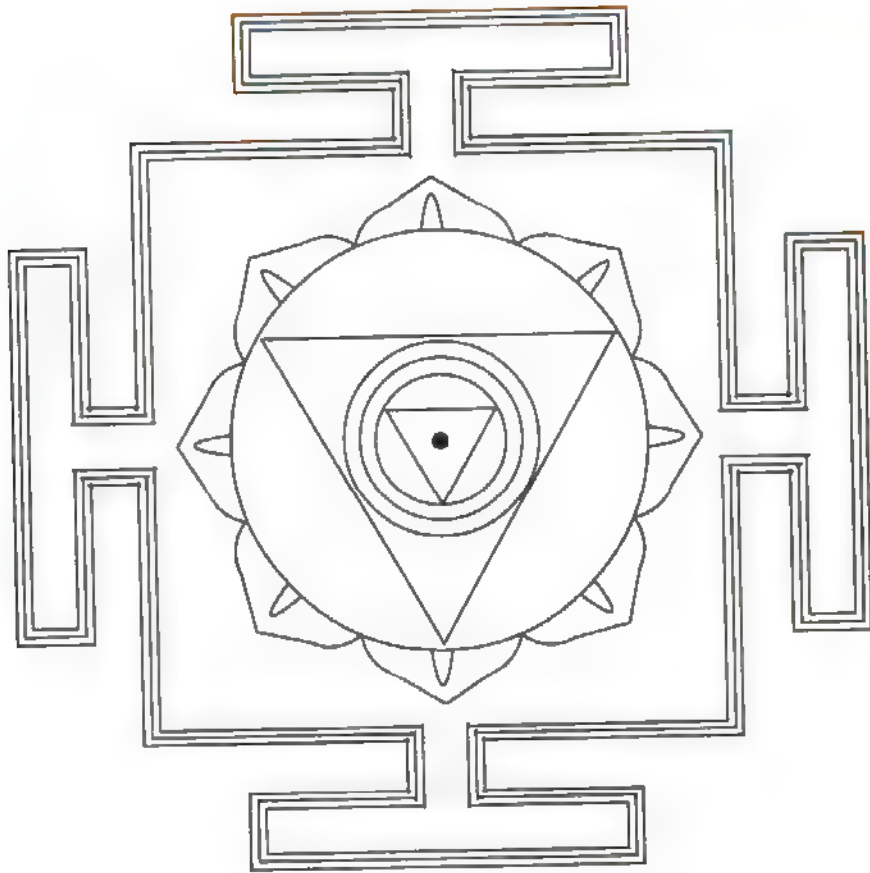
Chinnamasta ('the one whose head is severed') is one of the aspects of *Maha-Kali* (*Dasha-Mahavidya*) and represents one of the ten aspects of the divine night. *Chinnamasta's* realm is the eternal darkness or night, the sacrifice of the severed head, and the night of courage. Of the *Dasha-Mahavidya*, *Chinnamasta* is considered as one of the most important and further represents the severing of all mental activities (*vrattis*). Her sacrifice, the severing of her own head, and the resulting three streams of life's fluid represent the Three Forces (*gunas*): *sattvaguna*, *rajoguna* and *tamoguna*.

The *Chinnamasta Yantra*, a *Shakti yantra*, is unremotingly feminine. It is made up of a three level sacred enclosure (*bhupura*). Within this divine shelter is an eight-petaled lotus (*ashta-dala padma*). Within this lotus is to be found is a triangle (*trikona*) with its apex pointed downward. This triangle encloses three concentric circles (*trivalya*) within which, finally, is a second downward oriented triangle. At the center of all is a *bindu*.

The number three predominates *Chinnamasta's yantra*; one, two and eight are secondary numerals. One--referring to the feminine *trikonas* (two)--denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright, the right (hand); the first of the five elements (*pancha-tanmatras*)--ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Two--representing the two *trikonas*--denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in the concept of *Shakti-Shakta*, right-left, heaven-hell; day-night, two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)--air or wind (*vayu*, *marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Three--referring to the *trikona* as well as the triple-stepped *bhupura*--denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha Lakshmi*, *Maha-Kali*; *trishula*, the Three Regions or the Three Worlds (Indic *triloka*) being, *arupadhatu*, *rupadhatu*, *kamadhatu*; the Three Cities (Indic *tripura*); the Three Times (*kala*) being, *bhuta-kala* (past), *varatmana-kala* (present), *bavishya-kala* (future); the Three Forces (*guna*) being *sattvaguna*, *rajoguna*, *tamoguna*, the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* avatar, and the third of the five elements (*pancha tanmatras*)--fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Eight--as represented in the *ashta-dala padma*--denotes perfection, good fortune, and on the divine plane justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta niddhi*) of *Kubera*, the Eight Mothers (*ashta matrikas*), the Octave of *Prakriti* (the elemental nature) being, *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The mantra employed for this yantra is: "Om Shareng Kaleeng, Hareeng, Aeeng Vaj Vyrochaneeye Houg Houg Phut Swaha."⁷⁸ (SH, LC, LC II, PR, HJ)

Plate 24 -- Chinnamasta Yantra (I)
(APR, fig 128 LC)



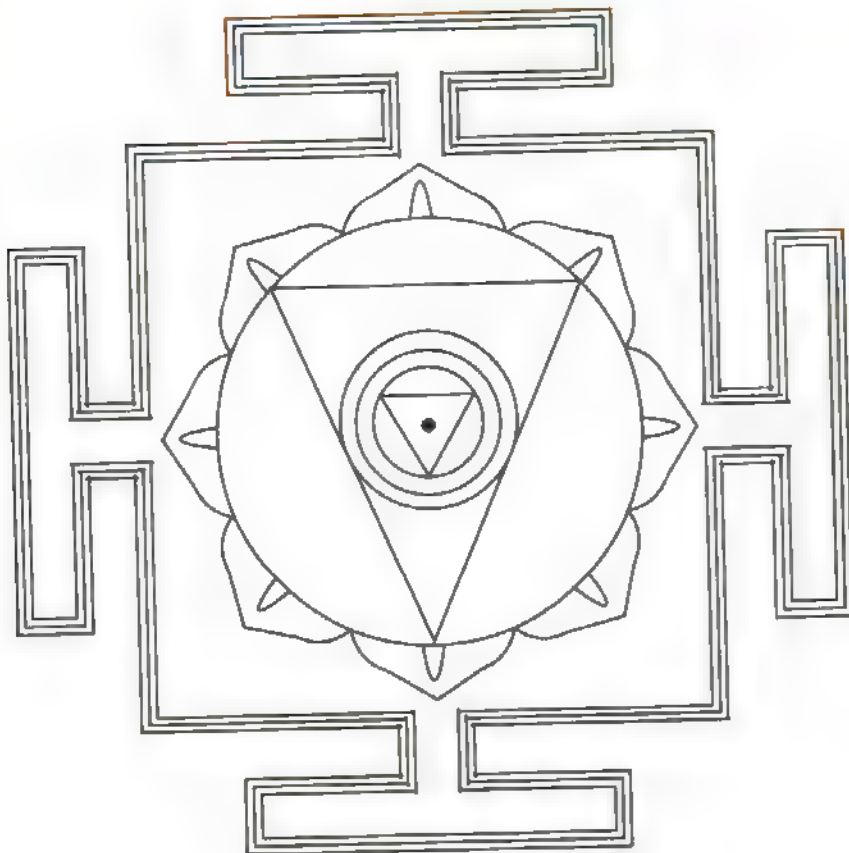
Chinnamasta Yantra (II)

The *Chinnamasta Yantra* (II), a *Shakti yantra*, is nearly identical to the *Chinnamasta Yantra* (I). It is made up of a three level sacred enclosure (*bhupura*). Within this divine shelter is an eight-petaled lotus (*ashta-dala padma*). This lotus holds a dynamic, isosceles triangle (*trikona*) with its apex pointed downward. This triangle encloses three concentric circles within which, finally, is a second downward oriented equilateral triangle. At the center of the whole is a *bindu*.

The numbers one, two, three and eight are of some importance within this *yantra*. One—referring to the single lotus—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand), the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Two—representing the two *trikonas*—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of *Shakti-Shakta*, right-left; heaven-hell, day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)—air or wind (*vayu*, *marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Three—referring to the *trikona* as well as the triple-stepped *bhupura*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*; *trishula*; the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*, the Three Cities (Indic: *tripura*), the Three Times (*kala*) being: *bhuta-kala* (past), *vartamana-kala* (present), *bavishya-kala* (future); the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*; the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Eight—as represented in the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The *mantra* employed for this *yantra* is: "Om Shareng, Kaleeng, Hareeng, Aeeng Vaj Vyrochaneeye Houngh Houngh Phut Swaha."⁷⁹ (SH, LC, LC II, PR, HJ)

Plate 25 – Chinnamasta Yantra (II)
(LC, pg. 3-14)

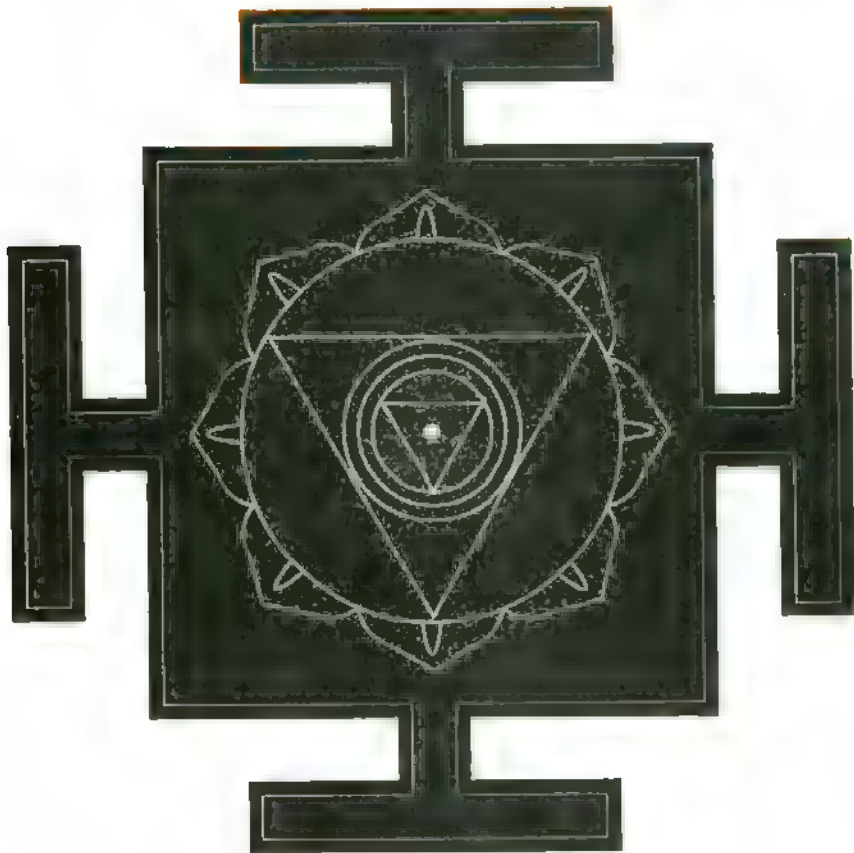


Chinnamasta Yantra (III)

Virtually identical to the *Chinnamasta Yantra* (I), this *Chinnamasta Yantra* is made up of a three level sacred enclosure (*bhupura*) Within this divine shelter is an eight-petaled lotus (*ashta-dala padma*). Within this lotus is to be found is a triangle (*trikona*) with its apex pointed downward. This triangle encloses three concentric circles (*trivalya*) within which, finally, is a second downward oriented triangle. At the center of all is a *bindu*.

The difference here is obvious. This *yantra* is presented with the whole being black in color with white lines. Black does possess certain iconic significance. It represents night, the realm of the moon and therefore, female and the motive power. (H), SH, LC, LC II, PR)

Plate 26 -- Chinnamasta Yantra (III)
(HJ, Pl. 11 & p. 113)



Devi Yantra

Devi is the major Hindu goddess and is the focus of the *Shaktis*. She is, indeed, unique. *Devi* as God, She becomes a singular concept in the major religions of the world. *Devi*, She is associated with the Vedic *Aditi*, the Original Mother,⁸¹ and is the *Mahadevi* (the Great Goddess), the One Without Beginning, the Supreme Deity, the Ultimate Principle. Her three major manifestations are: *Maha-Sarasvati*, *Maha-Lakshmi* and *Maha-Kali*. She assumes major importance and is considered by some as the Supreme One.⁸²

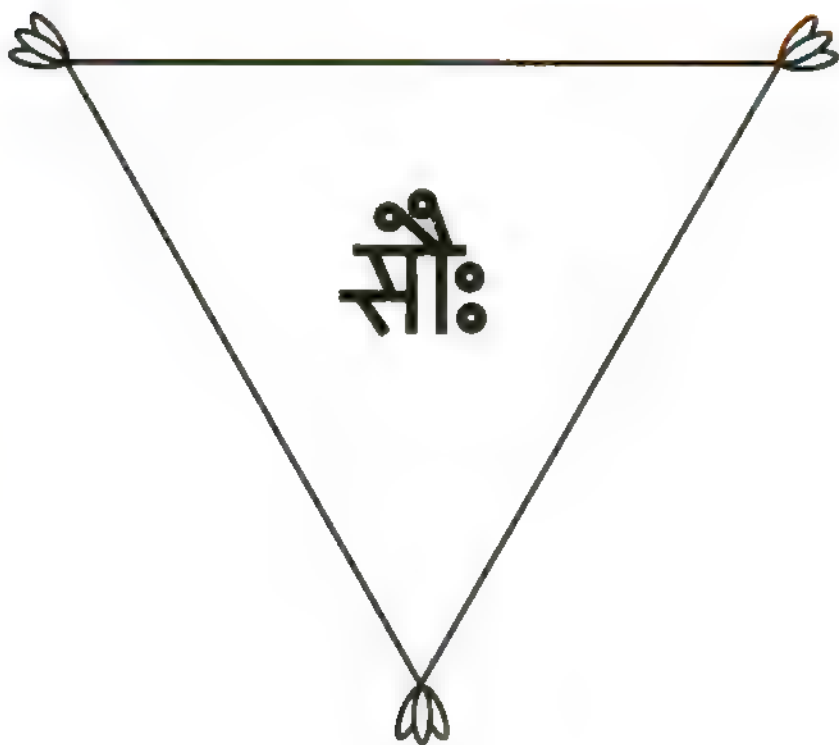
The *Devi Yantra*, a *Shakti yantra*, illustrated here is different from the majority of the other *yantras* in this brief study in that it is shown, or drawn, without the normal *bhupura*. It consists of a triangle, oriented downwards with three lotus-like petals guarding the three corners. Within is the sacred *bijakshara*.

The *yantra* is obviously feminine. It is "in praise of *Devi*, (who) stand(s) in no need of separately worshipping *Brahma*, *Vishnu* and *Rudra* (*Shiva*), who are but her agents, standing by her foot stool, ever at her back (*sic*) and call and in the act of adoring her."⁸³ In this brief quote, one sees the position of this goddess and, it would seem, that Her paramount importance is such that the need for an elaborate *yantra* is obviated. One might even be inclined to apply the term *digumbara* (sky clad) to this *yantra*—a term applied to *Kali* whose greatness and power of place is illustrated in her absolute radiance by her nudity. She is above the need for any adornment or garments.

The sacred number three becomes the dominant number: the triangle (*trikona*) and the three petal forms. Three denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*; *trishula*, the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*; the Three Cities (Indic: *tripura*); the Three Times (*kāla*) being: *bhuta-kāla* (past), *varatamāna-kāla* (present), *avishya-kāla* (future); the Three Forces (*guna*) being: *sattoaguna*, *rajoguna*, *tamoguna*; the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* avatar; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*).

The *mantra* employed for this *yantra* is: "Trayanam devaram tri-guna-janitanam tava Sive bhavet puja puja tava charanayo ya Viracita"⁸⁴ This *yantra* is inscribed upon gold and would be worn about the neck as a protective amulet. (LC II, HJ, SH, LC, PR)

Plate 27 – Devi Yantra
(LC II, p. 34)



Dhanda Yantra

Dhanda (aka *Danda*), called "the one who is the staff of power," is one of the thousand names of the Lord Vishnu (*Vishnu Sahasranama*) enumerated in the *Mahabharata*. *Danda* is the deity personification of the weapon, *danda*, carried by and associated with the Lord Vishnu.

The *Dhanda yantra* a *Vaishnava yantra*, is formed by a *bhupura* of a single step. This is one of three *yantra* that L. Chawdhri represents with a dark surrounding square in the two works cited.⁸³ Within the hallowed precinct is an eight-petaled lotus (*ashta-dala padma*), oriented to the cardinal and intercardinal points of the compass. A circle holds three triangles. The first, an equilateral triangle oriented upwards filling the whole circle, the second oriented downwards, its apex resting on the base of the first and its inverted base touching the arc of the surrounding circle. The third triangle is isosceles, dynamic and oriented downwards, its apex touching the bottom edge of the circle and its inverted "foot" on the horizontal center of the circle. The total triangles formed, including the three major triangles, are fourteen triangles. There are two additional geometric figures formed by the intersections: a hexagon and two pentagons noted below:

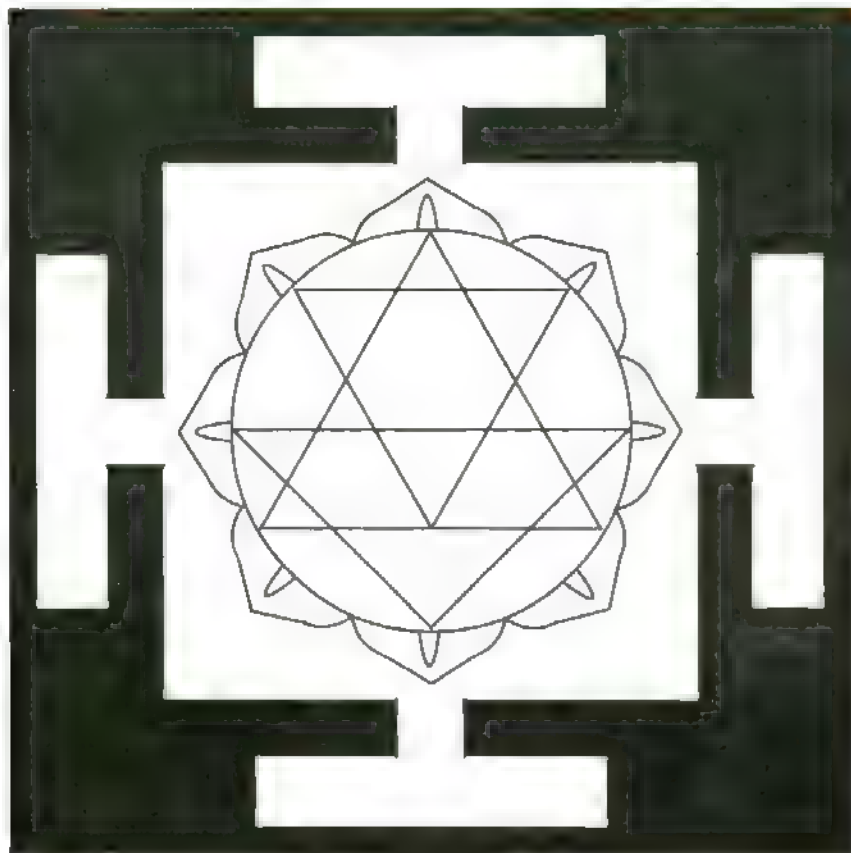


Four numbers are prominent. one, three, eight and fourteen. One--represented by the single-stepped *bhupura*--denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright, the right (hand), the first of the five elements (*panchatanmatras*)--ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Three--referring to the three *trikonas*--denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in the trinity of *Brahma*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*, *trishula*; the Three Regions or the Three Worlds (Indic *triloka*); the Three Cities (Indic: *tripura*), the Three Times (*kala*); the Three Forces (*guna*); the *trivarga* (objects of human pursuit), the three steps taken by the Lord Vishnu in his *Vamana Trivikrama avatar*, and the third of the five elements (*panchatanmatras*)--fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Eight--referring to the *ashta-dala padma*--symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-mudhi*) of *Kubera*, the Eight Mothers (*ashta matrikas*), the Octave of *Prakriti* (the elemental nature); and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Finally, fourteen--referring to the total *trikonas*--symbolizes involution, transmutation and relates to sexual relations. This integer is a number of luck. It is exemplified in the full moon, two of the moon's four cycles (waxing and waning); the Fourteen Principle *nadis*; the Fourteen *bhuvanas*; and the *Chaturdasha-dala trikona* (*Sarva Saubhagya Dayaka Chakra* of the *Shri Chakra*). As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet *Rahu* (the ascending node of the moon) (4).

The *mantra* recited for this *yantra* is: "Om namaha Vaishnava Surpataye Mahavilaye Savaha."⁸⁴ (LC II, LC, RG, VM, TR)

Plate 28 -- Dhanda Yantra

(I, II, p. 201)



Dhumavati Yantra (I)

Dhumavati, called "the beholder of smoke" or "the smoky one," is one of the ten aspects of *Mahakali*, a *Dasha-Mahavidya*. She exemplifies one of the ten phases of the divine night. *Dhumavati*'s domain is fire and the destruction of the universe. In addition, she personifies poverty and the night of frustration. *Dhumavati* is a widow, therefore she is always represented without a male counterpart or partner. Her other names are *Jyeshtha* (the oldest *Shakti*), *Kutila* (the crooked one), *Alakshmi* (without radiance) or *Kalahaspada* (the quarrelsome one).³⁵

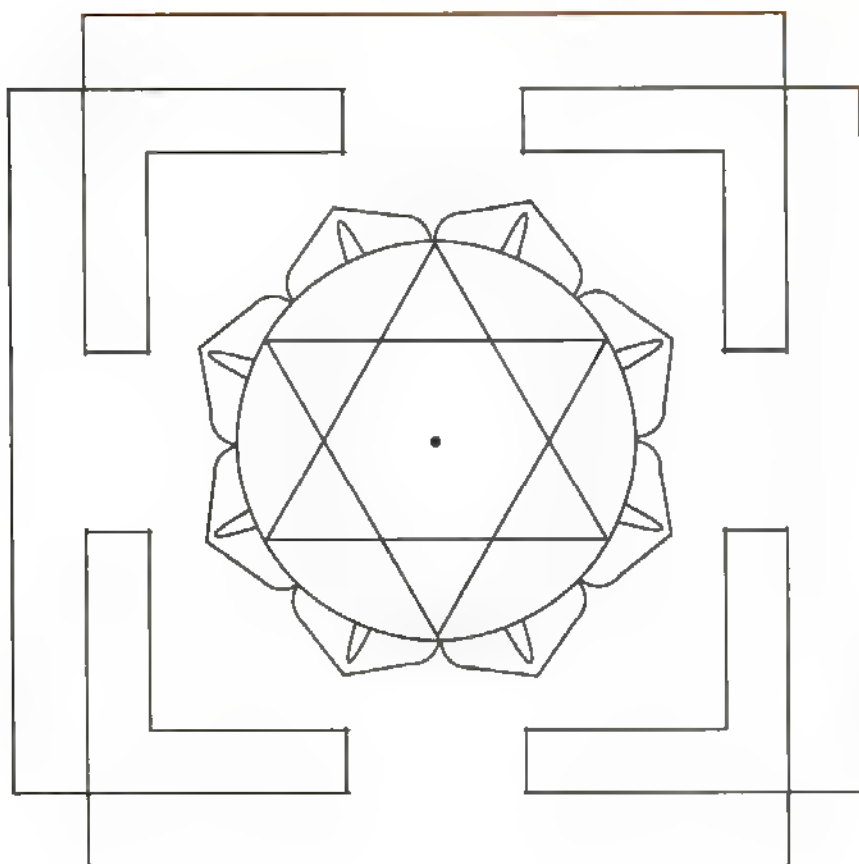
The *Dhumavati Yantra* (I), a *Shakti yantra*, consists of a single level, interlocking enclosure (*bhupura*). Bounded by this enclosure is a lotus of eight petals (*ashta-dala padma*) in the dynamic, feminine orientation. Within this lotus is to be found a six pointed star (*shatkona*) made up of a triangle with its apex oriented upwards and a triangle with its apex oriented downwards. At the center of all is a *bindu*.

The somewhat elaborate, interlocking sacred enclosure is fairly unconventional when comparing it to the other enclosures. However, when observing the negative areas, the traditional enclosure is to be seen. Three numbers are prominent: one, six and eight. One—referring to the single-stepped *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day, bright, the right (hand), the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Six—referring to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity, and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*, the Six Insights (Indic: *darshana*), the six *Chakras* being *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-nidhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The mantra recited is: "Om Dhoong Dhoong Dhumavati Tha Tha."³⁶ (LC, LC II, APR, PR)

Plate 29 -- Dhumavati Yantra (I)

(LC, fig. 3.15; LC II, p. 197; APR, fig. 129, DS)



Dhumavati Yantra (II)

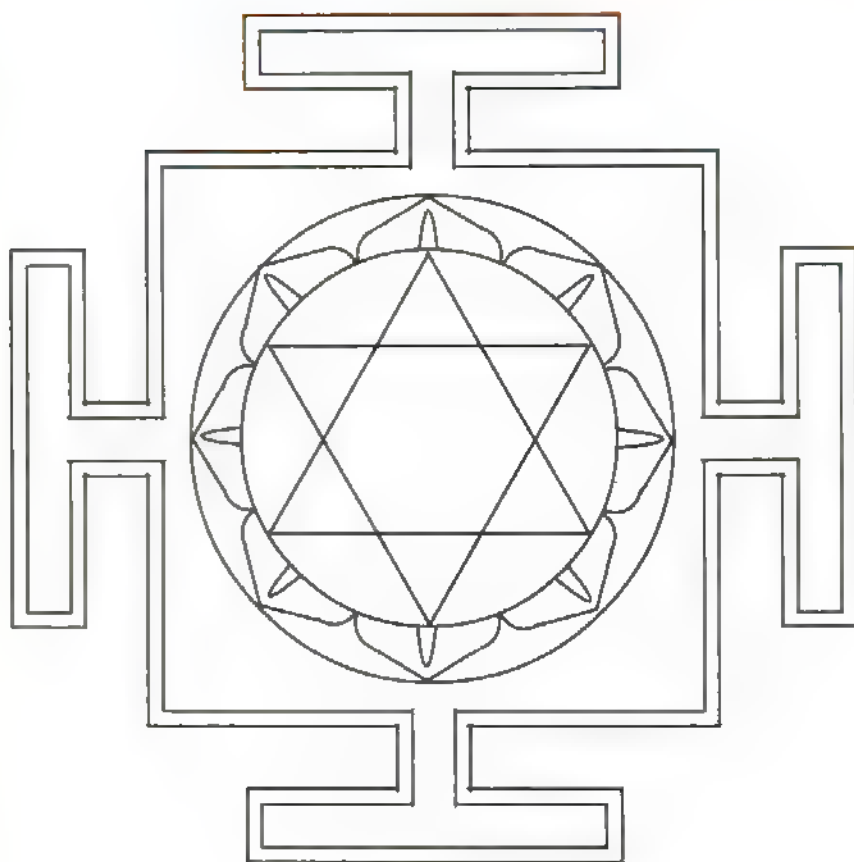
Similar to the *Dhumavati Yantra* (I), the *Dhumavati yantra* (II), a *Shakti yantra*, varies only in the fact that the *bhupura* is of two steps rather than one. Enclosed within this single-stepped precinct is a lotus of eight petals (*ashta dala padma*). A *shatkona* made up of an equilateral triangle with its apex oriented upwards and a triangle with its apex oriented downwards rests within the *ashta-dala padma*. At the center of all is a *bindu*.

The numbers two, six and eight are significant within this *yantra*. Two—referring to the double stepped *bhupura*—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, right, dark, left; and the moon. It is exemplified in: the concept of *Shakti-Shakta*; right-left, heaven-hell; day night, two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha tanmatras*)—air or wind (*vaayu, marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Six—referring to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world, maternal beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic *darshana*); the six *Chakras* being, *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*, and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta maddhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being, *akasha*, *vaayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The *mantra* employed is the same as that utilized in the *Dhumavati Yantra* (I).⁸⁷ (HJ, LC, LC II, APR, PR)

Plate 30 -- Dhumavati Yantra (II)

(HJ, Pl 12 & p 113)



Durga Yantra (I)

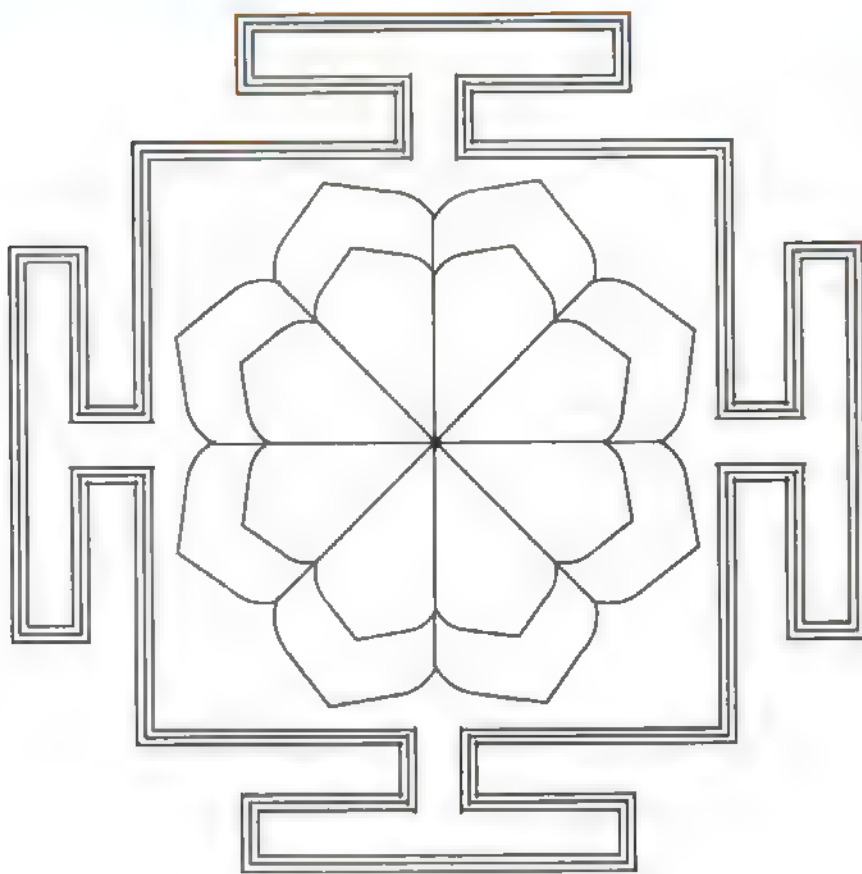
Durga is frequently worshipped as an independent deity of major importance within the *Shakti* sect of Hinduism. She is worshipped as an important mother deity in Assam, Bengal and the Deccan. As such, she is represented in a calm mien. As a fearful or fierce deity, her forms are *Chandi* and *Kali*, which are popular in the south of India. And, as one who forgives, she is represented as *Tara*. Her prominence is further manifested in the fact that her *yantra* is rather simple as are the *yantras* of the powerful and important Lords *Shiva* and *Vishnu* (See Plates 76 & 103).

The *Durga yantra* (I), a *Shakti yantra*, is firstly fabricated from a three level *bhupura*. Within this sanctuary one discovers two *padma* consisting of eight petals (*ashta dala padma*) each, combined, there are sixteen petals. They are dynamic, feminine oriented. The intersecting lines of the petals creates the central locus which is the *bindu*.

Three, eight and sixteen are numerals which assume interest in this *yantra*. Three--referring to the triple-stepped *bhupura*--denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha Kali*, *trishula*, the Three Regions or the Three Worlds (Indic *triloka*) being: *arupadhātu*, *rupadhātu*, *kamadhātu*, the Three Cities (Indic *tripura*), the Three Times (*kala*) being: *bhūta kala* (past), *varānamāna kala* (present), *bhavishya kala* (future); the Three Forces (*guna*) being: *sattvaguna*, *rajo guna*, *tamo guna*, the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure), the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* avatar, and the third of the five elements (*pancha tanmatras*)--fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). The numeral eight--referring to the *ashta-dala padma*--denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-nidhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Sixteen--a referent to the sixteen petals of the two *ashta-dala padma*--denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites--the Sun and Venus. It is a number whose $\sqrt{}$ is 4. It is exemplified in: the Sixteen *kalas* of *Chandra*; and a *mandala* of sixteen *pada* called *Mahapitha Mandala*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven and, therefore, the planet *Ketu* (the descending node of the moon) (7). Additionally, it represents the *Vishudha Chakra*.

The *mantra* employed in the worship of the deity *Durga* is: "Om Hareeng Kaleeng Chamundaye Viche."¹⁰⁰ (DS, SPS, HJ, LC, LC II, TR, PR, SH, RG)

Plate 31 -- Durga Yantra (I)
(DS, #11, SP's, Pl. 4)



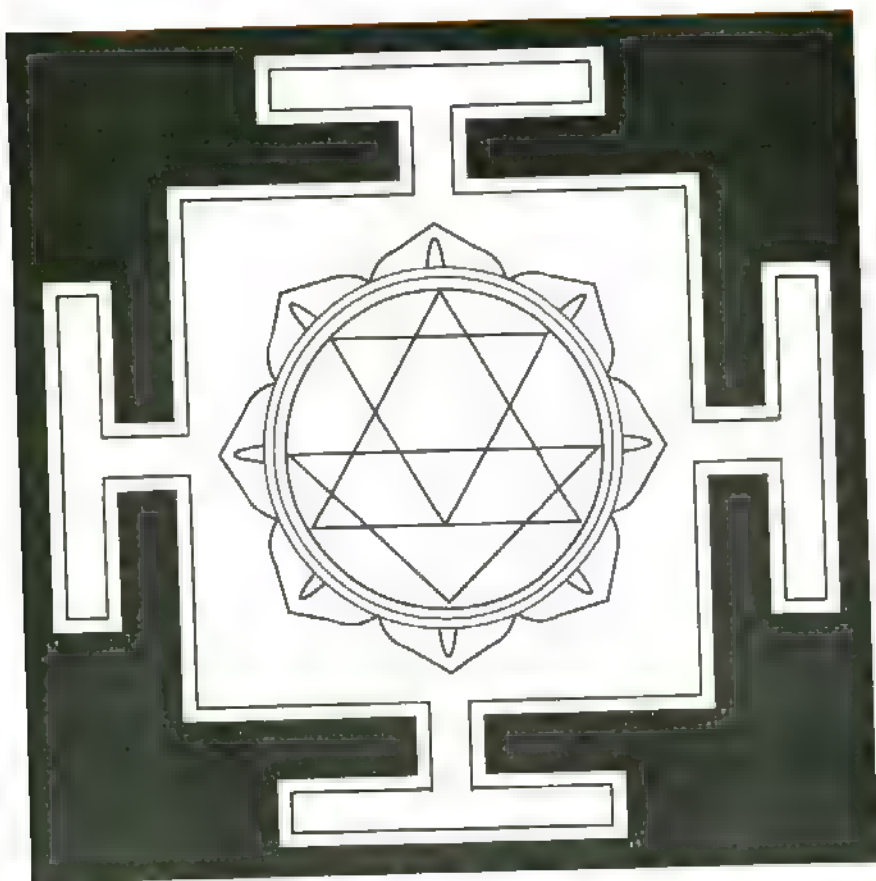
Durga Yantra (II)

This yantra, the *Durga Yantra* (II), a *Shakti yantra*, is one of three yantra that L. Chawdhri represents with a dark interior in the two works cited.⁸⁹ As a representation of this most important goddess, it possesses a number of interesting features.

The *Durga Yantra* (II) is formed by a *bhupura* of two steps. Within this precinct is to be found three rings or circles (*trivalya*) which enclose an eight-petaled lotus (*ashta-dala padma*). This lotus is oriented to the cardinal and intercardinal points of the compass. The center holds three triangles. The first, an equilateral triangle oriented upwards, the second dynamically oriented downwards, its apex resting on the base of the first. The third, a dynamic, isosceles triangle, is also oriented downwards, its apex touching the bottom edge of the circle and its inverted "foot" on the horizontal center of the circle. The total triangles formed, including the three major *trikonas*, is fourteen. It is to be noted that this yantra appears almost identical to the *D(h)anda yantra* (Plate 28). The difference is to be found in the steps of the sacred enclosure and the three rings enclosing the central *trikonas*.

The numbers two, three, eight and fourteen appear to be of some significance. Two—referring to the double-stepped *bhupura*—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in the concept of *Shakti-Shakta*; right-left; heaven-hell; day-night, two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)—air or wind (*vayu*, *marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Three—referring to the triple rings—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in the trinity of *Brahmā*, *Vishnu*, *Shiva*, the trinity of *Sarasvatī*, *Lakshmi*, *Parvatī* or *Maha-Sarasvatī*, *Maha-Lakshmi*, *Maha-Kālī*; *trishula*; the Three Regions or the Three Worlds (Indic *triloka*) being: *arūpadhatu*, *rupadhatu*, *kamadhātu*; the Three Cities (Indic *tripura*); the Three Times (*kāla*) being: *bhūta-kāla* (past), *varānamāna-kāla* (present), *bhavishya-kāla* (future); the Three Forces (*guṇa*) being: *sattvaguna*, *rajoḡuna*, *tamoguna*; the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kāma* (pleasure); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* avatar; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Bṛhaspati* or *Guru*). Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*, the Eight Mothers (*ashta matrikas*), the Octave of *Prakṛti* (the elemental nature) being: *ākāsha*, *vāyu*, *tejas*, *ap*, *kṣiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Finally, fourteen—as a referent to the number of *trikonas*—denotes involution, transmutation and relates to sexual relations. This integer is a number of luck. It is exemplified in the full moon, two of the moon's four cycles (waxing and waning), the Fourteen Principle *nadis*; the Fourteen *bhuvanas*, and the *Chaturdasha-dala trikona* (*Sarva Saubhagya-Dayaka Chakra* of the *Shri Chakra*). As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces five and, therefore, the planet Mercury (*Budha*) (5).

The mantra employed for this yantra is: "Om Hareṅ Kaleṅ Chamuṇdaye Viche." *Chamuṇda* noted in the mantra is one of the Seven Divine Mothers (*Sapta-Matrikas*) and the counterpart of *Yama*. *Chamuṇda* is the fierce form of the goddess *Durga* (LC II, LC, DS, SPs, HJ, TR, PR, SH, RG).



Durga Yantra (III)

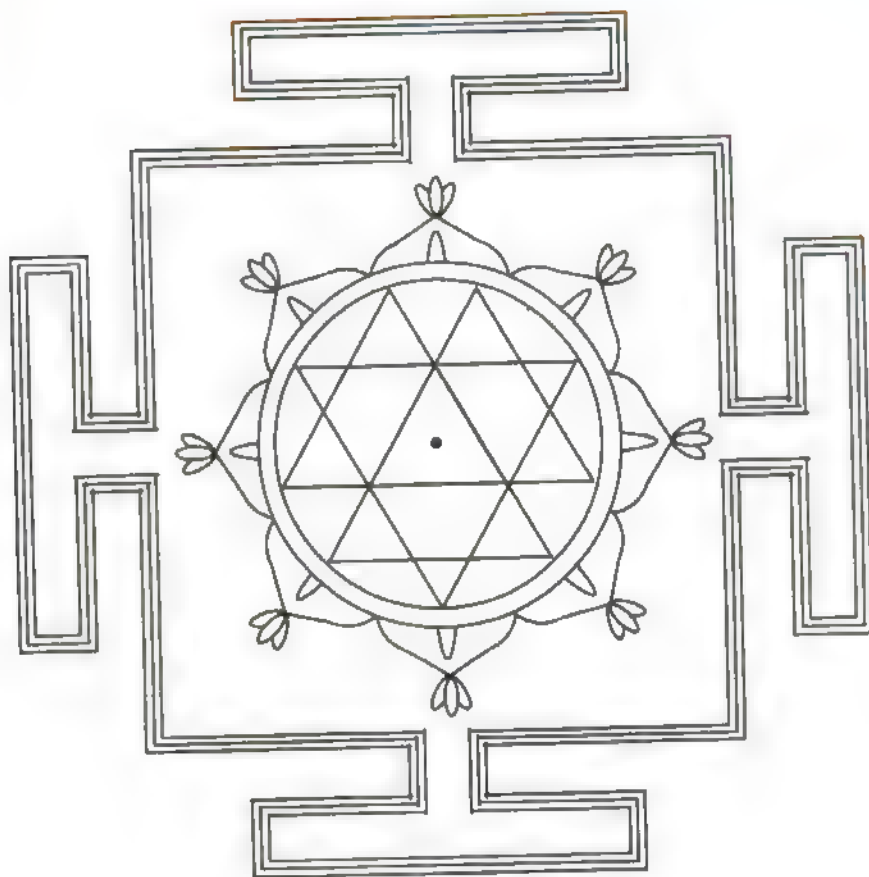
The *Durga yantra* (III), a *Shakti yantra*, a complex *yantra* indeed. Its complexity befits this important goddess and indicates her power.

The *yantra* is bounded by a three-stepped *bhupura*. Within this sacred enclosure is an eight-petaled lotus (*ashta-dala padma*). This lotus is oriented to the cardinal and intercardinal points of the compass. Each of the tips of the petals terminates in a three-petaled flower-form (lotus).⁹¹ Within a double circle (*dvivalya*) are four equilateral triangles (*trikonas*). Two, oriented upwards, resting on the same plane and overlapping forming a smaller triangle within which is a *bindu* at the center of the circle. The third triangle, also oriented upwards, is partially formed by the upper two intersecting triangles—the *bindu* resting in its upper portion. The fourth equilateral triangle, the largest, is oriented downwards with its apex touching the bottom of the inner circle. Fourteen triangles are formed by these four overlapping triangles as well as three quadrangles of similar proportions and size.

Five numbers appear to be of some importance—two, three, four, eight, and fourteen. Two—referring to the two circles—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of *Shakti-Shakta*; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)—air or wind (*vayu, marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Three—referring to the *bhupura* as well as to the *trikona*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma, Vishnu, Shiva*, the trinity of *Sarasvati, Lakshmi, Parvati*; *trishula*; the Three Regions (Indic: *triloka*); the Three Cities (Indic: *tripura*), the Three Times (*kāla*); the Three Forces (*guna*), the *trivarga* (objects of human pursuit), the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas, agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Four—a referent to the four *trikonas*—denotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This is a number whose $\sqrt{}$ is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: *chatur-appamannaya*); the Four Trances (Indic: *chatur-jhana*); the Four Psychic Powers (Indic: *chatur-iddhipada*), the four *Vedas*, the four *Pradhartas*; the four streams of milk from the heavenly udder creating the four sacred rivers; the *chakrasudarshana* (disc) of the Lord *Vishnu*; the Four Guardians of the Quarters (Indic: *Lokapala*); the fourth of five elements (*pancha-tanmatras*)—water (*ap*), the cardinal directions; and the four phases of the moon; and the *Muladhara Chakra* and the *Pechaka Mandala* made up of four *pada*. It is associated astronomically with the planet *Rahu* (the ascending node of the moon). Eight—referring to the *ashta-dala padma*—denotes perfection, and on the divine plane justice and balance between attraction and repulsion, positive and negative. This number is an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-nidhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature); and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Fourteen—referring to the number of *trikonas* formed—symbolizes involution, transmutation and relates to sexual relations. This integer is a number of luck. It is exemplified in the full moon, two of the moon's four cycles (waxing and waning); the Fourteen Principle *nadis*, the Fourteen *bhuvanas*, and the *Chaturdasha-dala trikona* (*Sarva Saubhagya Dayaka Chakra* of the *Shri Chakra*). As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces five and, therefore, the planet Mercury (*Budha*) (5).

The *mantra* associated with this *yantra* is "Om Hareng Dum Durgayee Namaha" (LC II, LC, DS, SPS, HJ, TR, PR, SH, RG)

Plate 33 – Durga Yantra (III)
(LC II, p. 274, H), Pl 4 & p 80)



Durga Yantra (IV)

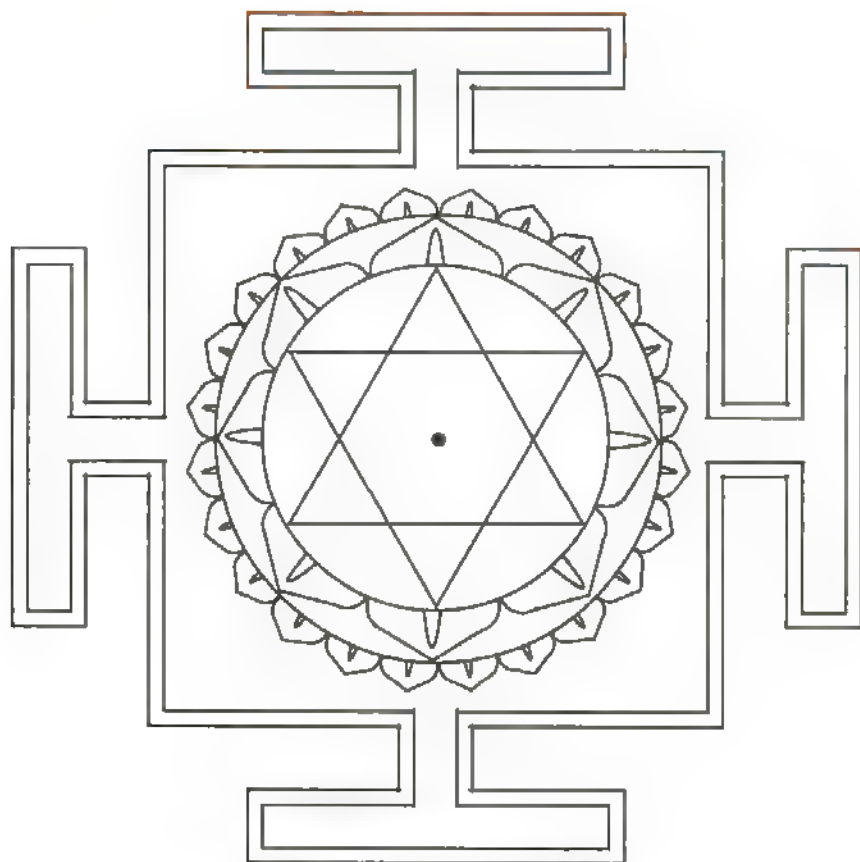
The *Durga yantra* (IV), a *Shakti yantra*, is substantially different from the *yantras* (II & III) and even from *yantra* (I). The basis of construction of these sacred form comes from the historical past, the Common Era. Their sources are considered to be from divinely inspired *rishis* and/or other holy personages. Their description in the old texts are not considered to be the immutable or eternal or virtual words of the Absolute One.⁹³ Therefore, it is considered possible that a holy man of sufficient character may, through divine inspiration, present a *yantra*, heretofore unseen.⁹⁴

The *Durga yantra* (IV) is composed of a two-stepped sacred enclosure (*bhupura*). Within this precinct is a lotus of twenty-four petals (*chaturvimshati-dala padma*) in the dynamic, feminine orientation. These petals surround an eight-petaled ring (*ashta-dala padma*), oriented to the cardinal and intercardinal points of the compass. Thirty-two is the sum of all the petals. Within this band is a circle which contains a six pointed star (*shatkona*) made up of a triangle oriented upwards and one oriented downwards. The center of all is a *bindu*.

The numbers two, six, eight, twenty-four and thirty-two appear to be significant. Two--referring to the double stepped *bhupura*--symbolizes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of *Shakti-Shakta*, right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes, and the second of the five elements (*pancha-tanmatras*)--air or wind (*vayu*, *marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Six--as referent to the *shatkona*--denotes the macrocosmic--the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*), the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*, and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight--referring to the *ashta-dala padma*--denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-nidhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Twenty-four--referring to the twenty-four-petaled lotus--denotes totality and the combination of two opposites--i.e., 2, represented by the Moon, and 4, which denotes *Rahu*. This integer represents a cosmic number, being, and is considered a lucky number as. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces six ($2 + 4 = 6$) and, therefore, the planet Venus (*Shukra*) (6). Thirty-two--referring to the total number of petals--is exemplified in: the thirty-two points of the compass--e.g., south, south-southeast, southeast-south-southeast, etc.--and the thirty two characteristics of human physiology. As a compound number it is associated with the planet Jupiter (*Brihaspati* or *Guru*) (3) and the Moon (*Soma* or *Chandra*) (2). When reduced it produces five and, therefore, the planet Mercury (*Budha*) (5).

The *mantra* employed with this *yantra* is: "Om Shree Durgayaae Namah."⁹⁵ (JN, LC II, LC, DS, SPS, HJ, TR, PR, SH, RG)

Plate 34 -- Durga Yantra (IV)
(IN, p. 37)



Ganesha Yantra (I)

Ganesha, is the more familiar name of the highly popular deity *Ganapati*. He was an important deity in ancient Aryan and non-Aryan cultural religions as well as present day Hinduism. He is a deity who is worshiped generally by all sects. Of such a stature is this deity that T.A. Gopinath Rao in his classic study separates this deity from the *Vaishnava*, *Shaiva* and *Shakti* sects' deities and presents him first.⁹⁶ The genesis of *Ganesha* (*Ganapati*) is most confusing, and in many cases, contradictory. He appears to have been developed or transmuted from early deities—either *Ganapati-Brahmanaspati*, or *Brihaspati-Marudgana* or both. The result was the birth of *Ganesha* (*Ganapati*). The exploits of the deity *Ganesha* are myriad as befits his popularity. His realm is wisdom, learning, lost causes and writing.

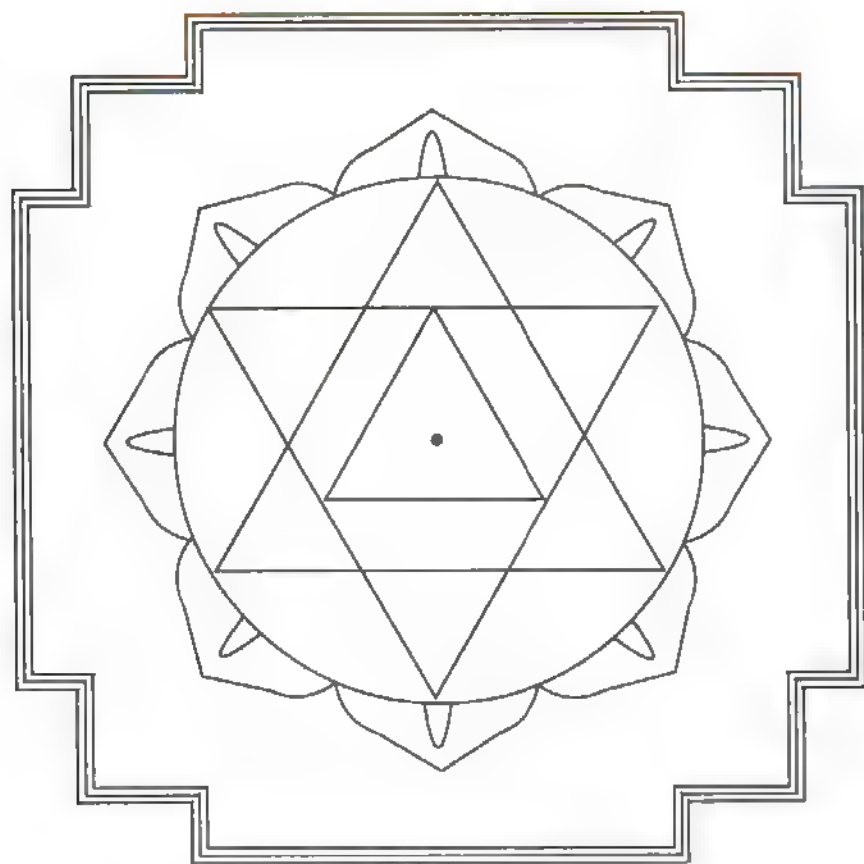
The *Ganesha* (*Ganapati*) *Yantra* (I) is composed up of a three-stepped *bhupura*. Within this sacred precinct is an eight petaled sacred lotus (*ashta-dala padma*) oriented to the cardinal and intercardinal points of the compass. The petals encompass a circle within which is a six pointed star (*shatkona*) composed of a triangle oriented upwards and one pointed downwards. At the center of this six pointed star is a triangle (*trikona*) with its apex pointed upwards holding, at its center, a *bindu*.

The numbers three, six and eight assume importance in this *yantra*. Three—referring to the three-stepped *bhupura*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahmā*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*; *Trishula*, the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*; the Three Cities (Indic: *tripura*); the Three Times (*kāla*) being: *bhūta-kāla* (past), *varṭamāna-kāla* (present), *bhaviṣya-kāla* (future); the Three Forces (*guṇa*) being: *sattvaguna*, *rajo-guna*, *tamoguna*; the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* avatar; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Six—as a referent to the *shatkona*—symbolizes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in the *shatkona-chakra* of the Lord *Vishnu*, the Six Insights (Indic: *darshana*), the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajuna*, and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta matrikas*); the Octave of *Prakṛiti* (the elemental nature) being: *ākasha*, *vāyu*, *tejas*, *ap*, *kṣiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The *mantra* employed for this *yantra* is: "Om Hareng Shareng Galo Gang Ganapatya Var Vard Sarvajani Me Vashnaniaye Svaha" or "Om Gang Ganapataya Namah."⁹⁷ (See also *Maha-Ganapati*, Plates 52-54) (LC, LC II, TR, RG, HJ, SH)

Plate 35 -- Ganesha Yantra (I)

(LC, fig. 2.6, LC II, p. 24)



Ganesha Yantra (II)

As has been stated in the previous section, *Ganesha* is of such universal popularity in the Hindu world that this deity is freely worshipped by all sects. This yantra, the *Ganesha Yantra* (II), presents decidedly a *Shakti* oriented view.

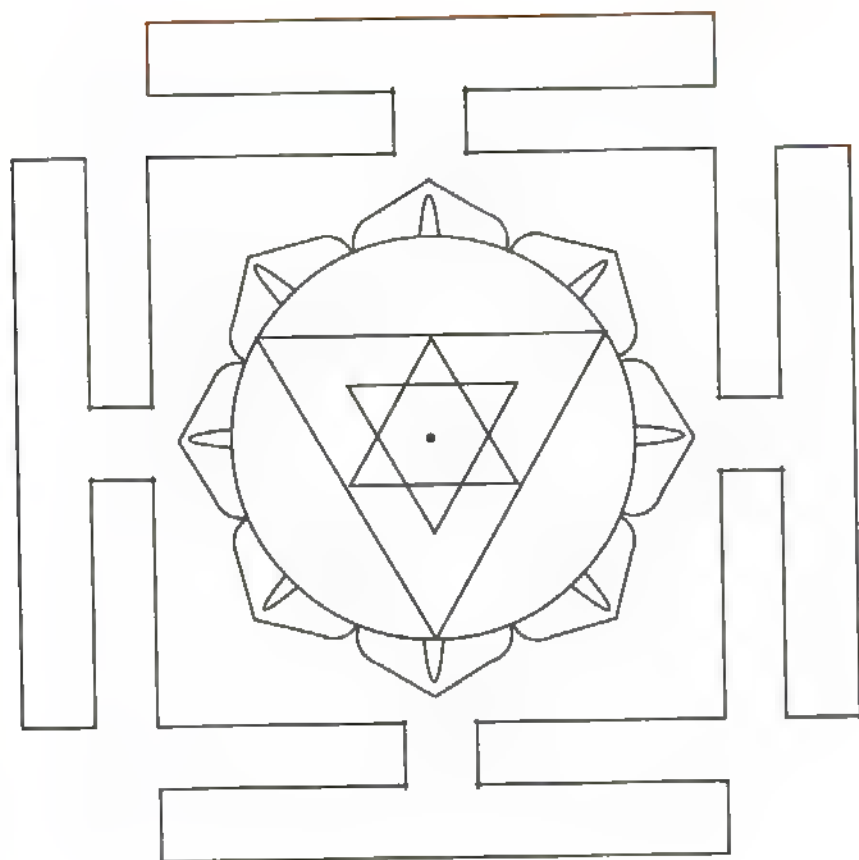
The *Ganesha Yantra* (II) differs somewhat from the previous yantra. It is composed of a single stepped sacred precinct (*bhupura*) within which is a circle containing an eight-petaled lotus (*ashta-dala padma*). The petals encompass an inner circle within which is a triangle (*trikona*) with its apex oriented downwards, the dynamic, feminine orientation and *yoni*. The *trikona*, in turn, holds a *shatkona* made up of two triangles, one pointing upwards, the other downwards.

One, three, six and eight assume some importance in this yantra. One—referring to the single-stepped *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day, bright, the right (hand), the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vyman*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Three—as referent to the *trikona*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*; *trishula*; the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*, the Three Cities (Indic: *tripura*); the Three Times (*kala*) being: *bhuta-kala* (past), *vartamana-kala* (present), *bavishya-kala* (future), the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*; the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* avatar, and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Six—referring to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*), the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*, and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—as a referent to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. Thus integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-nidhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The mantra employed for this yantra is: "Om Shree Ganeshaya Namah."⁹⁰ (APR, DS, JN, LC, LC II, TR, RG, HJ, SH)

Plate 36 -- Ganesha Yantra (II)

(APP. Pg. 116, DS, IN)



Ganesha Yantra (III)

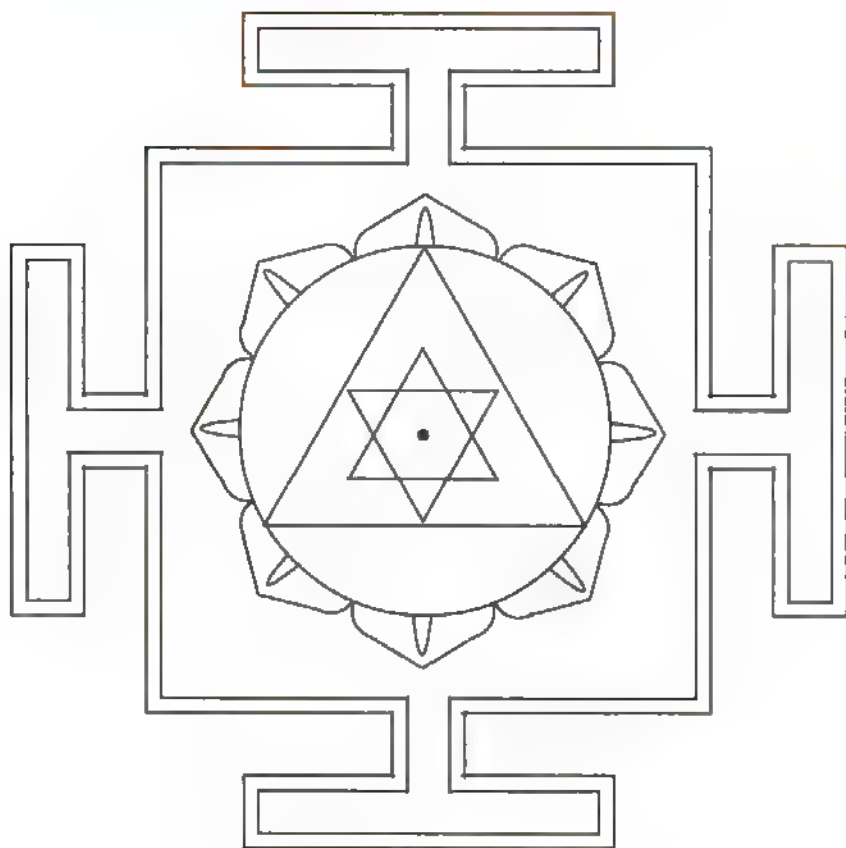
The *Ganesha Yantra* (III) is essentially a variation of the *Ganesha Yantra* (I & II). It is made up of a sacred enclosure (*bhupura*) of two steps within which rests a circle. This circle encompasses an eight petal lotus (*ashta-dala padma*), oriented to the cardinal and intercardinal points of the compass. The lotus surrounds a second circle within which is an equilateral triangle (*trikona*) with its apex pointing upwards—masculine and *linga*. Within this triangle is a six pointed star (*shatkona*) oriented vertically. Secure within the center of this *shatkona* is the point (*bindu*), the locus of sacred power and the manifested deity.

The numerals two, three, six and eight appear to hold some significance. Two—referring to the *bhupura*—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of *Shakti-Shakta*; right-left, heaven-hell, day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)—air or wind (*vayu*, *marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. The sacred three—as referent to the *trikona*—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in the trinity of *Brahma*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*; *trishula*; the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*; the Three Cities (Indic: *tripura*); the Three Times (*kāla*) being: *bhuta-kala* (past), *varatmana-kala* (present), *bavishya-kala* (future), the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*, the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure); the three steps taken by the Lord *Vishnu* in his *Vamana Trivikrama* avatar; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Six—referring to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*), the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—as a referent to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane, justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The mantra employed for this yantra is: "Om Hareeng Shareeng Galo Gang Ganapatya Var Vard Sarvanam Me Vashmanaye Svaha" or "Om Gang Ganapataya Namah"⁹⁹ or "Om Shree Ganeshtaya Namah."¹⁰⁰ (APR, DS, JN, LC, LC II, TR, RG, HJ, SH)

Plate 37 -- Ganesha Yantra (III)

(H), Pl. 3, p. 74)



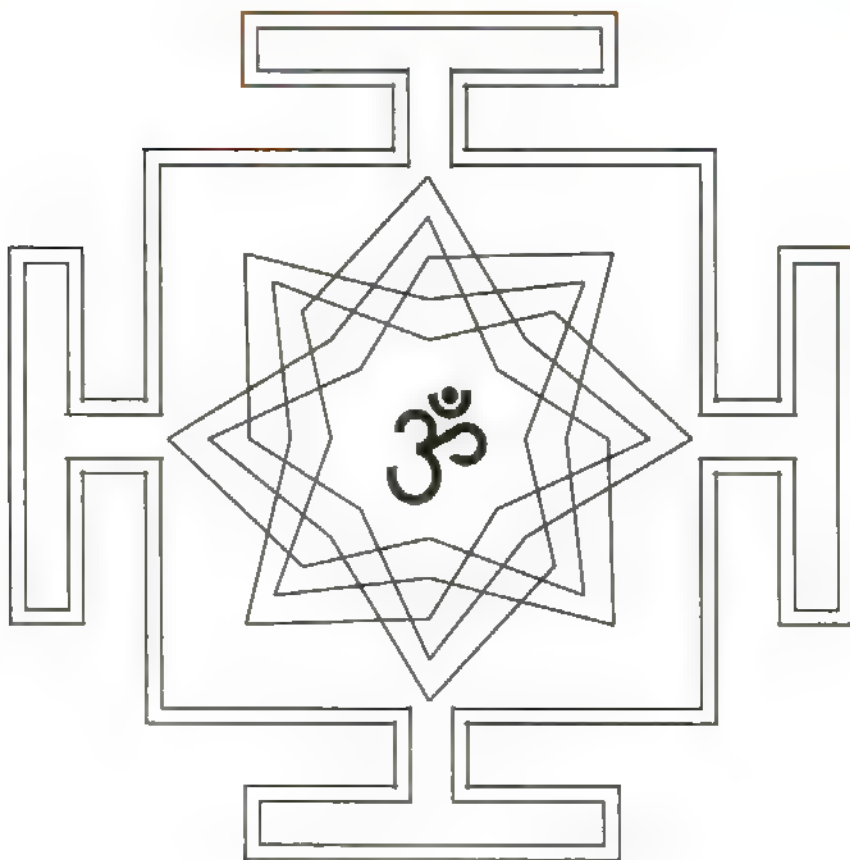
Gayatri Yantra

The *Gayatri Yantra*, a *Shakti yantra*, is, indeed, a *yantra* of unusual complexity when compared to a number of other *yantras*. Unlike the other *yantras* it is presented without a *bhupura*.¹⁰¹ Each angle, both concave and convex is labeled with a *bijakshara* referring to the appropriate guardians.

Within the *bhupura* is a complex star-form (*ashtakona*), the line of which is unending, symbolizing infinity, and revolves around a variation on an eight-pointed star—amounting to sixteen acute-angled points. The variation angles from one point to the next (starting from the uppermost point) are three then two, etc.—amounting to sixteen points and eight sets of the variation three and two. Additionally, the 'star' consists of twenty-four convex angles and sixteen concave angles, all together amounting to forty angles. At the center of this endless form is the sacred *bijakshara* of the goddess *Gayatri*.

Two, eight, sixteen, twenty-four and forty are numerals which appear to be of some importance. Two—referring to the twofold variation—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, right, dark, left; and the moon. It is exemplified in: the concept of *Shakti-Shakta*; right-left, heaven-hell; day-right, two eyes, nostrils, breasts and testes, and the second of the five elements (*pancha-tanmatras*)—air or wind (*vayu*, *marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajña Chakra* Eight—as referent to the *ashtakona*—symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-nidhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakṛti* (the elemental nature) being: *ākasha*, *vayu*, *tejas*, *ap*, *kṣiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Sixteen—referring to the eight sets of two points—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose $\sqrt{}$ is 4. It is exemplified in: the Sixteen *kalās* of *Chandra*, and a *mandala* of sixteen *pada* called *Mahapitha Mandala*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven and, therefore, the planet *Ketu* (the descending node of the moon) (7). Additionally, it represents the *Vishudha Chakra*. Twenty-four—referring to the twenty-four convex angles—connotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes *Rahu*. This integer represents a cosmic number, and is considered a lucky number as. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (*Shukra*) (6). Forty—as a referent to the total angles—denotes perfection and completion. This numeral is related to the Pleiades disappearance. As a compound number it is associated astronomically with the planet *Rahu* (the ascending node of the moon) (4).

Gayatri is a goddess of some importance who, along with *Savitri* and *Sarasvati*, was one of the three goddesses called upon during the thrice-daily chanting of the *Gayatri mantra*. She presides over the morning prayer and rules over the *garhapatya* fire. The *mantra* recited is "Om Bhur Bhuwah Svah Tat Savitur Varenyam Bhargo Devasya Dheemahi Dhiyo To Nah Prachodayat" ¹⁰² (JN, SH, TR, HJ, HKS, MS)



Hanumat (Hanuman) Yantra (I)

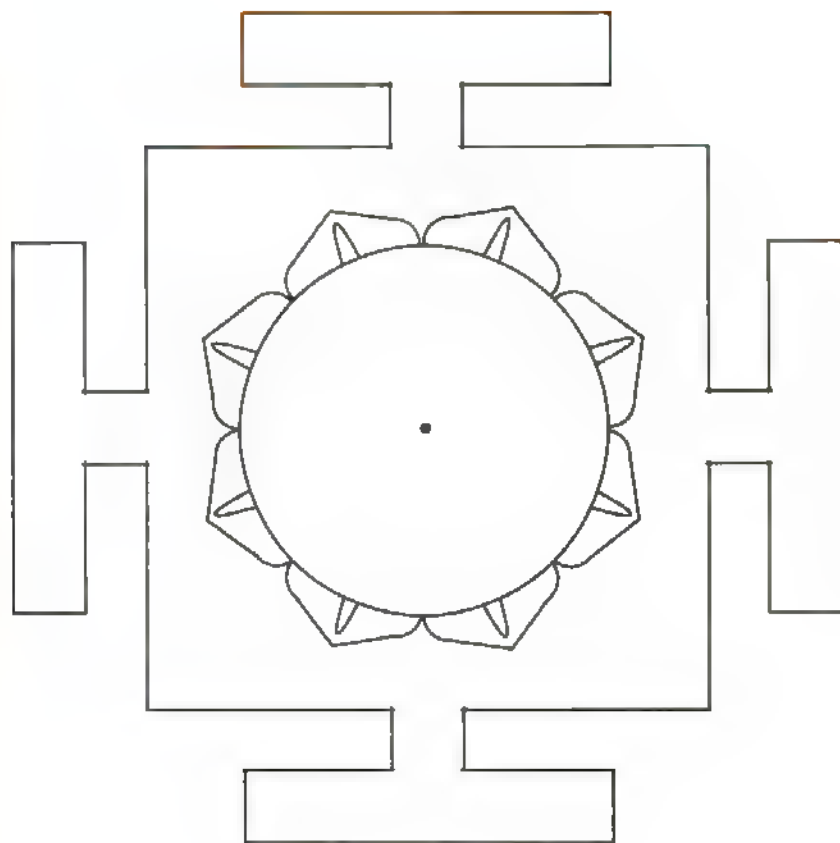
Hanumat or *Hanuman*, a demi-deity/hero who figures prominently in the *Ramayana* as a faithful companion of *Ramavatara* and *Sita*. The gods, gave *Hanuman*, who appears in the form of a monkey, invincibility against weapons. After *Sita* had been abducted by the fierce and treacherous demon, *Ravana*, *Ramavatara* and *Hanuman* met and the latter became the former's close companion and warrior/servant. His valorous exploits in the war against *Ravana*'s forces are numerous. After the death of *Ramavatara*, *Hanuman* spent the rest of his life guarding the Kadali forest. As a deity, he represents trustworthiness and the selflessness of true friendship.¹⁰³

The *Hanumat* (*Hanuman*) yantra (I), a *Vaishnava* yantra, is one of the simpler yantras to be considered in this brief study. It consists of a single stepped sacred enclosure (*bhupura*) within which is an eight-petaled lotus (*ashta-dala padma*) in the dynamic, feminine orientation. Unlike the majority of eight petaled lotus, it is not oriented to the points of the compass, but its orientation indicates its dynamic character (See: p 24) Within these petals is a circle and at the center is a *bindu*.

Two numbers are of some interest here: one and eight. One—referring to the single-stepped *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. This number is generally is considered neither an odd nor an even number. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Eight—as a referent to the *ashta dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in. the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The mantra recited is: "Om Hareng Hanumat Namaha."¹⁰⁴ (ARP, DS), JN, SH, TR, HJ, HKS, MS)

Plate 39 -- Hanumat (Hanuman) Yantra (I)
(ARP, fig. 122, DS)



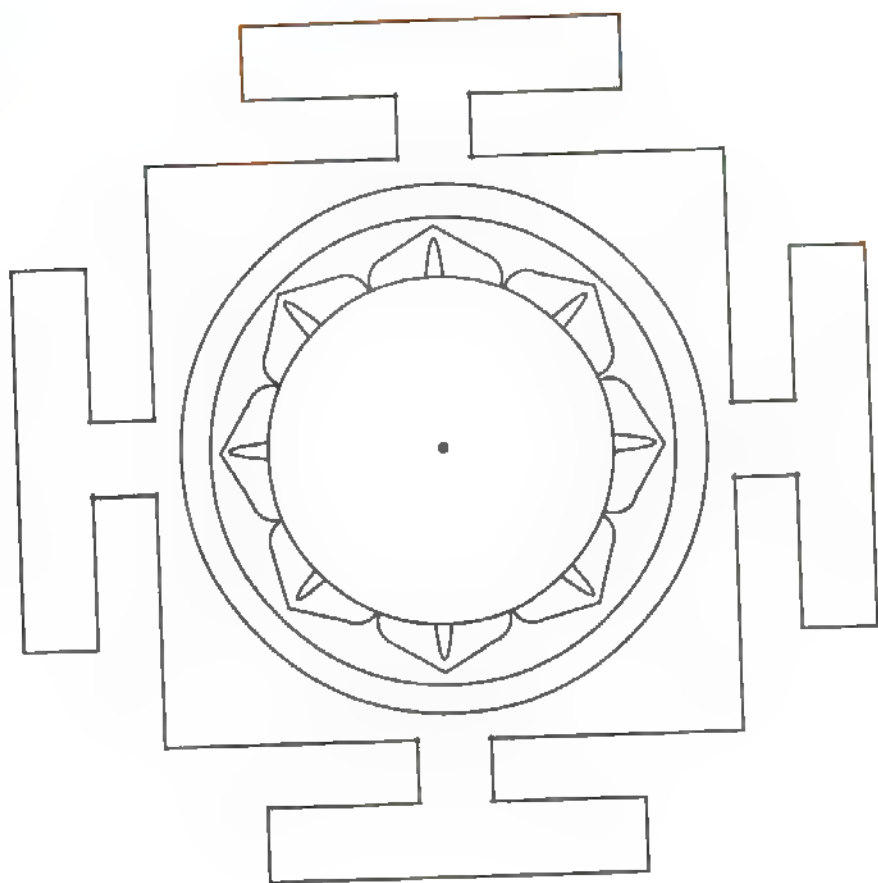
Hanumat (Hanuman) Yantra (II)

The *Hanumat (Hanuman) yantra* (II), a *Vaishnava yantra*, and is a variation on *Hanumat (Hanuman) yantra* (I). This *yantra* is centered around power, authority and vigor and the various guardian deities are noted.¹⁰⁸ It underlines the simplicity of the previous *yantra*. The *Hanumat (Hanuman) yantra* (II) consists of a single-stepped sacred enclosure (*bhupura*) within which are two concentric circles (*dorvalya*). Within the inner circle is an eight-petaled lotus (*ashta-dala padma*) oriented to the points of the compass. Within these petals is a circle and at the center is a *bindu*.

Three numbers are of some interest here: one, two and eight. One--referring to the single-stepped *bhupura*--denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day, bright, the right (hand); the first of the five elements (*pancha-tanmatras*)--ether (*akasha, vyoma*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Two--referring to the double circle (*dorvalya*)--denotes duality, contrast, polarity and diversity. This integer is a material number, as opposed to a divine number, and when applied to either the Arabic or Roman alphabet, it is considered as the number of creation, and the mother principle. It is exemplified in: the concept of *Shakti-Shakta*, right-left; heaven-hell, day-night; two eyes, nostrils, breasts and testes, as an even number, a female symbol: night, dark, left; and the second of the five elements (*pancha-tanmatras*)--air or wind (*vayu, marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Eight--as a referent to the *ashta-dala padma*--denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-nidhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha, vayu, tejas, ap, kshiti, saltva, rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The *mantra* associated with this *yantra* is: "Om Om Houm Haspraum Kafram Hasoum Hanumantay Namah"¹⁰⁸ (LC II)

Plate 40 -- Hanumat (Hanuman) Yantra (II)
(LC II, p. 271)



Hayagriva Yantra

Hayagriva or *Hayashirsha* is an interesting form of the Lord *Vishnu*. A form, but neither is he one of the *Dashavatara*s (Ten [major] *Avatars*), nor is he considered to be one of the fourteen minor *avatars*. Nonetheless, he is a deity of some popularity and is frequently depicted. His form—the body of a man and the head of a horse—was assumed by the Lord *Vishnu* to destroy a mettlesome deity(s): *Madhu* and *Kaitabha* in some accounts and the *rakshasha* *Hayagriva* in other accounts. Further *Hayagriva* is equated with the goddess *Sarasvati* as he, like she, represents learning. In addition is looked upon as the preserver of the *Vedas*.

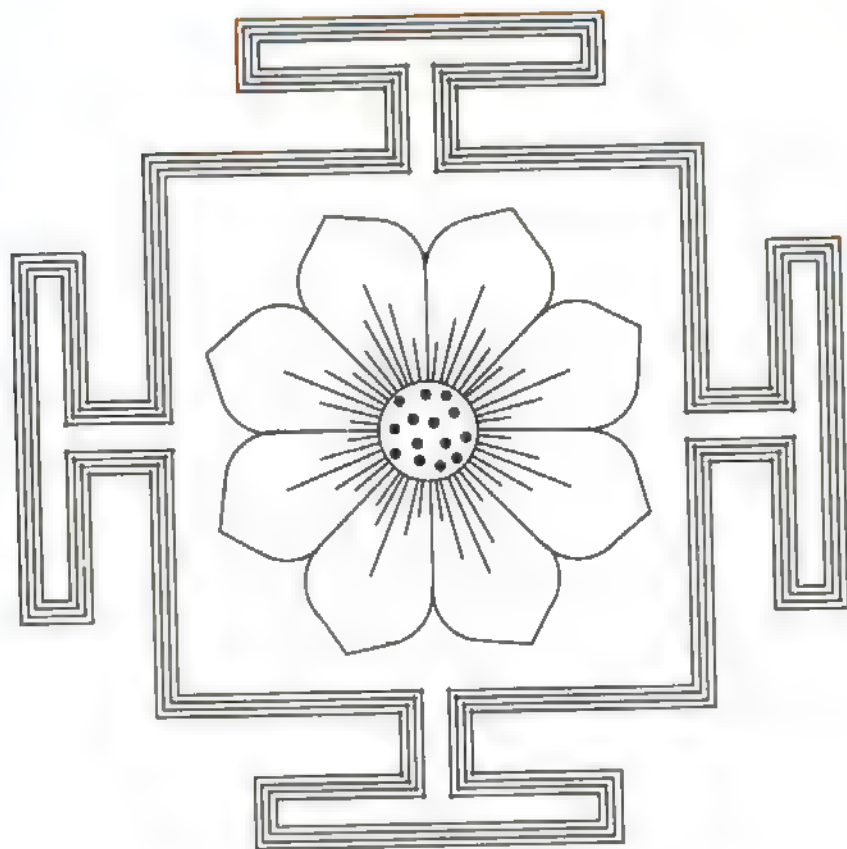
The *Hayagriva yantra*, a *Vaishnava yantra*, involves a sacred enclosure (*bhupura*) of four steps. Within this sacred enclosure is to be found an eight petaled lotus (*ashta-dala padma*) in the dynamic, feminine orientation. The center of this lotus is a small circle with a number of dots (*bindu*?)

This *yantra* is quite similar to the: *Balarama (avatara) Yantra* (Plate 15), *Kalki Yantra* (Plate 46), *Krishna Yantra* (I) (Plate 49), *Maha-Lakshmi Yantra* (I) (Plate 55), *Shitala Yantra* (Plate 75), and the *Varaha (avatara) Yantra* (Plate 100), all of which are similar to the *Vishnu Yantra* (I) (Plate 103). The divine shelter (*bhupura*) of *Hayagriva's yantra* is composed of four levels, equal to that of *Balarama*. In fact the two are identical

As with the *Balarama (avatara) Yantra*, two numbers are of apparent importance—four and eight. Four—referring to the four level *bhupura*—denotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This numeral is the perfect number of a higher plane, a number whose $\sqrt{}$ is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: *chatur appamannaya*); the Four Trances (Indic: *chatur-jhana*); the Four Psychic Powers (Indic: *chatur-iddhipada*), the four *Vedas*; the four *Pradharthas* being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure), *moksha* (liberation); the four streams of milk from the heavenly udder creating the four sacred rivers; the *chakrasudarshana* (disc) of the Lord *Vishnu*, the Four Guardians of the Quarters (Indic: *Lokapala*); the fourth of five elements (*pancha-tanmatras*)—water (*ap*); the cardinal directions; and the four phases of the moon. It is associated astronomically with the planet *Rahu* (the ascending node of the moon). Additionally, it is symbolized by the *Muladhara Chakra* and the *Pechaka Mandala* made up of four *pada*. Eight—referring to the *ashta-dala padma*—symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matris*); the Octave of *Prakriti* (the elemental nature) being, *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

There are no *mantras* noted to this deity in the sources. (DS, SPS, TR, RG, SH)

Plate 41 – Hayagriva Yantra
(DS, #8, SPS, Pl. 5)



Kali Yantra (I)

No deity inspires more controversy than the enigmatic *Kali*, especially outside the Hindu faith. The representation of a fierce goddess, dark in color, dishevelled hair, nude ('sky clad' [*digambara*]), wearing an apron of severed arms, carrying a freshly severed head and a blood-dripping chopper creates this controversy. Within the newer world religions, particularly Christianity, which are used to 'sweet,' positive representations of the deity this distinctly negative representation is antithetical.¹⁰⁰

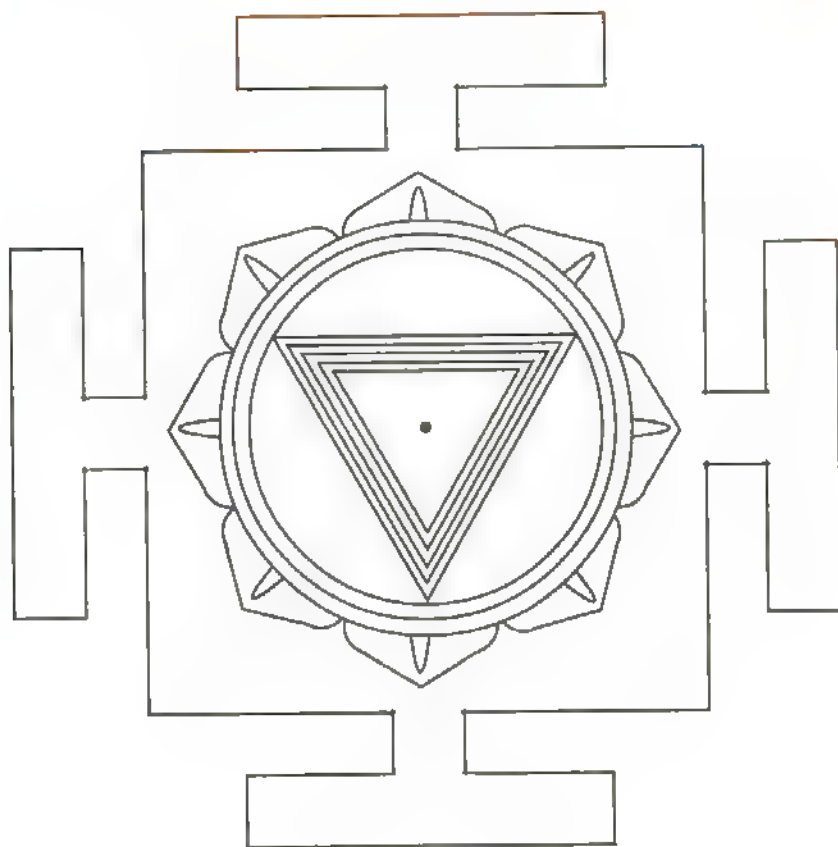
The *Kali yantra* (I), a *Shakti yantra*, comprises a single leveled, sacred enclosure (*bhupura*). Within these precincts is an eight petaled lotus (*ashta-dala padma*). Three descending radius circles (*trivalya*) rest within the *ashta-dala padma*. They surround five triangles (*trikona*), one within the other which are in the dynamic, feminine orientation. These equilateral triangles are all oriented downwards—feminine and yoni. Within the center of this *trikona*-nest is the *bindu*, the manifestation of the deity.

One, three, five and eight are four numbers which appear significant. One—referring to the *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. It is exemplified in: day, bright, the right (hand), the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Three—a referent to the three circular band—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in the trinity of *Brahma*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati*, *trishula*, the Three Regions or the Three Worlds (Indic: *triloka*), the Three Cities (Indic: *tripura*), the Three Times (*kala*); the Three Forces (*guna*); the *trivarga* (objects of human pursuit); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* avatar; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Five—referring to the nested *trikonas*—denotes magical properties, mental activity, intelligence, and the natural elements both positive and negative (pentagram positive or pentagram negative). This integer represents the natural man, is revolutionary and reduces all to the meaningful. It is created from the masculine three and the feminine two and, therefore, to many represents love, the union of the masculine and the feminine. It is exemplified in: the Five Subtle Elements (Indic: *tanmatras* or *panchatanmatras*), the Five Failings or Weaknesses; the Five Sense Particulars (Indic: *panchabhutas* or *mahabhutas*), the Five Truths (Indic: *pancha-tattva*); the five 'M's' (*Panchamakara*) of the *vamanachara Tantra*; the five *skandhas*, the Five Evolutes of *Maya* (*pancha kanchukas*), the Five-Headed *Hanuman* (Indic: *Panchamukha Hanuman*), the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body—head, arms and legs; and the fifth of the five elements (*pancha-tanmatras*)—earth (*kshiti*, *prithvi*). It is associated astronomically with the planet Mercury (*Budha*). Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane, justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being, *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The mantra recited is "Om Kareng Kalikaya Namah, Om Kapalinyai Namah"¹⁰¹ (LC, LC II, SH, TR, RG, HJ, MS, PR, HKS, AM)

Plate 42 -- Kali Yantra (I)

(I.C., fig. 2.3, LC II, p. 33)



Kali Yantra (II)

Kali is certainly the most important fierce manifestation of *Devi* (*Shri*) in the Hindu tradition. She commands a particularly high position in the south of India amongst the Tamils. She is both an important representative of the *Shakti* sect—some say proceeding from *Durga* (*Devi*)—as well as the *Shaiva* sect—as a consort-lover of the Lord *Shiva*. But since she is always represented as a dark goddess, her association with the night (feminine) and the moon (feminine) is apparent.

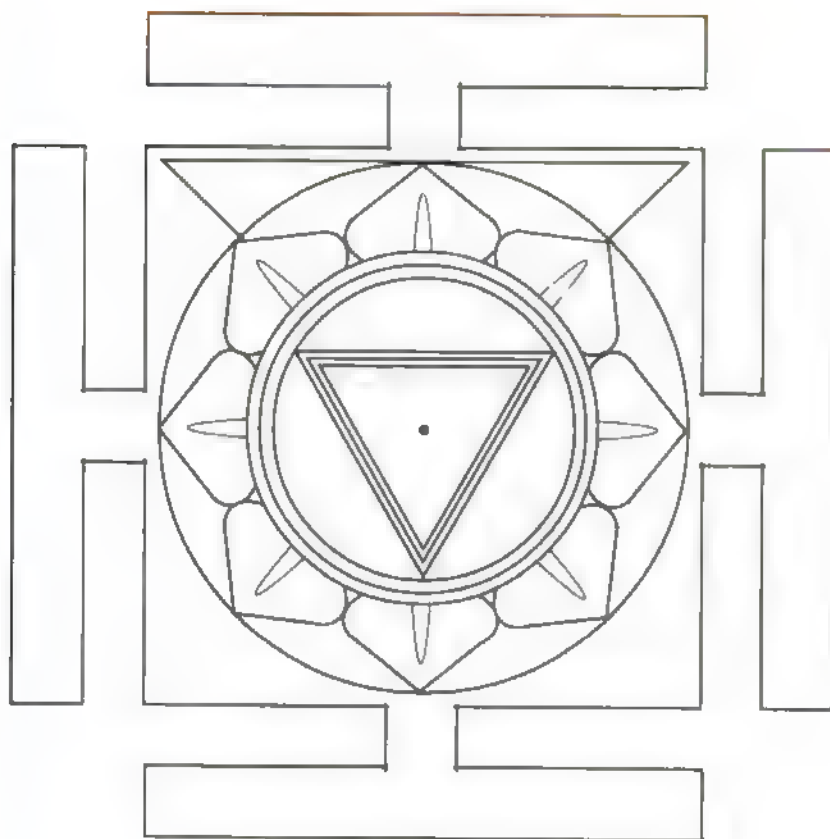
The *Kali yantra* (II), a *Shukli yantra*, significantly different from the *Kali yantra* (I), consists of a single level divine precinct which encloses an isosceles triangle (*trikona*)—indicating its dynamic aspect—pointing downwards—feminine and *yonu*. Thus *trikona*'s apex touches the center of the *yantra* and its top plane (inverted base) rests on the upper part of a circle. This circle encloses an eight-petaled lotus (*ashta dala padma*) which, in turn, surrounds three, decreasing radius circles. In the innermost circle are three triangles (*trikona*) of decreasing size, one within the next, all of the apexes are pointed downward—again, feminine and *yonu*. The total number of feminine triangles is four. At the center of all rests *Kali* in the form of a *bindu*.

Three numbers appear to be significant: one, three and eight. One—referring to the *bhupura*, the isosceles triangle and the single large circle—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (*pancha-tanmatras*)—ether (*akashu*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Three—as a referent by the three circles (*trivalya*) and the three nested *trikona*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in the trinity of *Brahmā*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*; *trishula*; the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*, the Three Cities (Indic: *tripura*), the Three Times (*kāla*) being: *bhūta-kāla* (past), *varṭamana-kāla* (present), *bhavishya-kāla* (future); the Three Forces (*guna*) being: *sātvaguna*, *rajoguna*, *tamoguna*, the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure), the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Finally, eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane, justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-nidhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

Kali's representation by four ascending triangles iconically finds its genesis in arcane mysticism related to the Lord *Shiva*. The *mantra* recited for this *yantra* is: 'Om Kareeng Kalekaya Namah' or 'Om Kapalinaye Namah.'¹⁰⁰ (APR, DS, LC, LC II, SH, TR, RG, HJ, MS, PR, HKS, AM)

Plate 43 – Kali Yantra (II)

(AGR, fig. 123, DS, LC II)

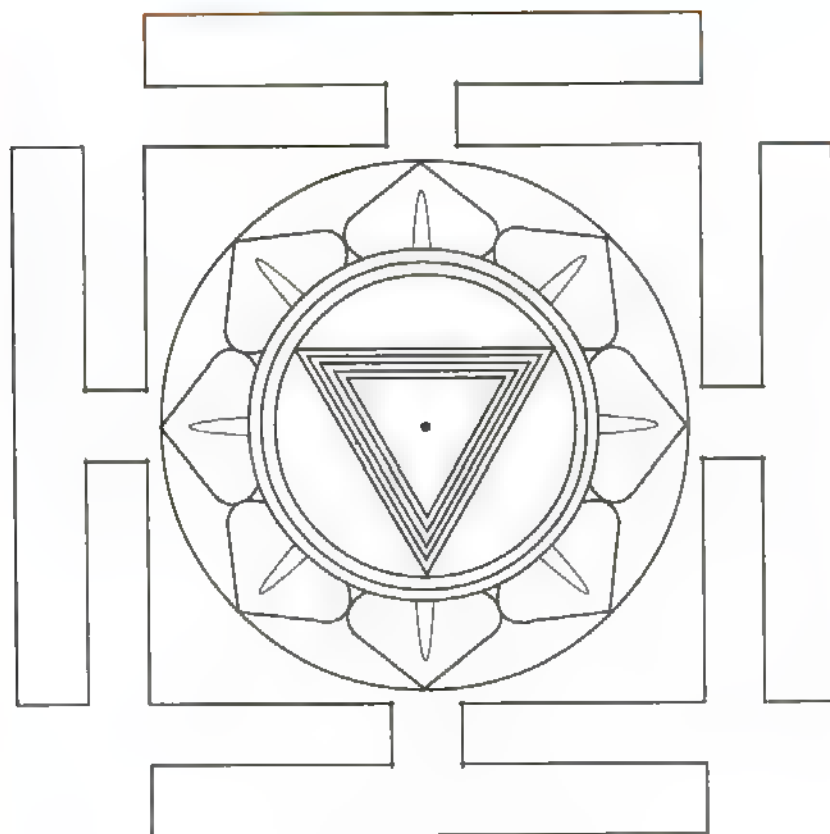


Kali Yantra (III)

The *Kali yantra* (III), a *Shakti yantra*, is a variation on the *Kali yantra* (I) It comprises a double leveled, sacred enclosure (*bhupura*) Within the *bhupura* is an eight petaled lotus (*ashta-dala padma*) Three descending radius circles (*trivalya*) rest within the *ashta-dala padma*. They surround five triangles (*trikona*), one within the other. These equilateral triangles are all oriented downwards--feminine and *yoni*. Within the center of this *trikona*-nest is the *bindu*, the manifestation of the deity

Two, three, five and eight are four numbers which appear significant Two--referring to the *bhupura*--denotes duality, contrast, polarity and diversity As an even number, a female symbol two symbolizes the power principle, night, dark, left, and the moon. It is exemplified in. the concept of *Shakti-Shakta*; right-left; heaven-hell, day-night; two eyes, nostrils, breasts and testes, and the second of the five elements (*pancha-tanmatras*)--air or wind (*vayu*, *marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*) Additionally, it represents the *Ajna Chakra*. Three--a referent to the three circular bands (*trivalya*)--symbolizes denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection It is exemplified in. the trinity of *Brahma*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*; *trishula*, the Three Regions or the Three Worlds (Indic. *triloka*) being. *arupadhatu*, *rupadhatu*, *kamadhatu*, the Three Cities (Indic. *tripura*); the Three Times (*kala*) being: *bhuta-kala* (past), *vartamana kala* (present), *bavishya-kala* (future), the Three Forces (*guna*) being *sattvaguna*, *rajo guna*, *tanoguna*; the *trivarga* (objects of human pursuit) being. *dharma* (virtue), *artha* (purpose), *kama* (pleasure), the three steps taken by the Lord *Vishnu* in his *Vamana* *Trivikrama* avatar, and the third of the five elements (*pancha-tanmatras*)--fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Five--referring to the nested *trikonas*--denotes magical properties, mental activity, intelligence, and the natural elements both positive and negative (pentagram positive or pentagram negative) This integer represents the natural man, is revolutionary and reduces all to the meaningful. It is created from the masculine three and the feminine two and, therefore, to many represents love, the union of the masculine and the feminine. It is exemplified in the Five Subtle Elements (Indic. *tanmatras* or *panchatanmatras*) being *shabda* (sound), *sparsha* (touch), *rupa* (form), *rasa* (flavor) & *gandha* (odor); the Five Failings or Weaknesses being: *ahmkara* (pride), *moha* (illusion), *lobha* (greed), *kama* (passion), *krodha* (anger); the Five Sense Particulars (Indic. *panchabhutas* or *mahabhutas*) being: *akasha* (ether), *vayu* (air), *tejas* (fire), *apas* (water) & *prithvi* (earth), the Five Truths (Indic. *pancha-tattva*); the five "M's" (*Panchamakara*) of the *vamanachara Tantra* being: *madya* (wine), *mamsa* (meat), *matsya* (fish), *mudra* (parched grain), *mathuna* (sexual congress); the five *skandhas* being *rupa*, *vidana*, *sanini*, *sanskara*, *vidyana*; the Five Evolutes of *Maya* (*pancha kanchukas*), the Five-Headed *Hanuman* (Indic. *Panchamukha Hanuman*), the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body--head, arms and legs, and the fifth of the five elements (*pancha-tanmatras*)--earth (*kshiti*, *prithvi*). It is associated astronomically with the planet Mercury (*Budha*). Eight--referring to the *ashta-dala padma*--denotes perfection, good fortune, and on the divine plane justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-nidhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tanus*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*) Additionally, it represents the number when squares (*pada*) that makes up the *Manduka Mandala* (AM, APR, DS, LC, LC II, SH, TR, RG, HJ, MS, PR, HKS)

Plate 44 -- Kali Yantra (III)
(AM, p. 179)



Kali Yantra (IV)

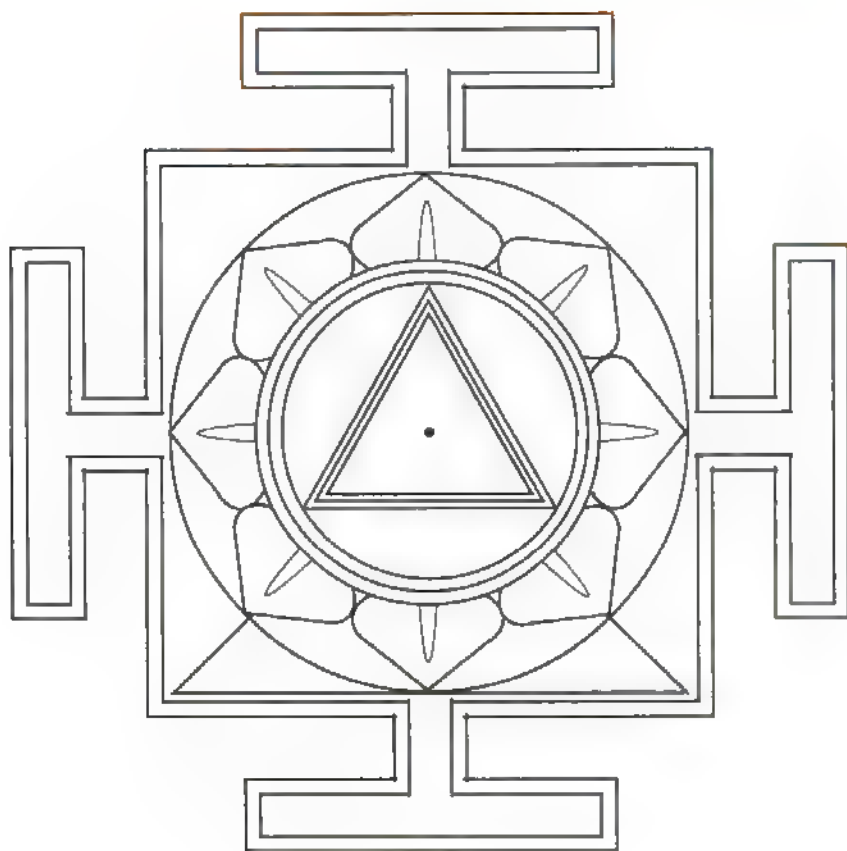
The *Kali yantra* (IV), a *Shakti yantra*, significantly different from the other *Kali yantra* (I, II & III). It bears a resemblance, somewhat, to the *Kali Yantra* (II), but the symbols are inverted. First, this *yantra* is comprised of a two-stepped *bhupura*. An isosceles triangle is a major deviation. Its apex rests at the center of the *yantra* and its base is to be found at the bottom of the *ashta-dala padma*—masculine and *linga*. The source for this *yantra* is the *Shakta Pramod* and this triangle is said to symbolize the "Cosmic Mother."¹¹⁰ As mentioned, an *ashta-dala padma* is centered in the *bhupura*. Within this lotus appears three concentric circles (*trivalya*). These circles enclose three *trikonas* oriented also upwards—masculine and *linga*. At the center is a *bindu*.

Four numbers appear to be significant: one, two, three and eight. One—referring to the isosceles triangle—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day, bright, the right (hand); the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Two—as referent to the two-stepped *bhupura*—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of *Shakti-Shakta*, right-left; heaven-hell, day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)—air or wind (*vayu*, *marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Three—as a referent by the three circles (*trivalya*) and the three nested *trikona*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*; *trishula*, the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*, the Three Cities (Indic: *tripura*), the Three Times (*kala*) being: *bhuta-kala* (past), *varatamana-kala* (present), *bavishya kala* (future); the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*; the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Finally, eight—referring to the *ashta-dala padma*—symbolizes denotes perfection, good fortune, and on the divine plane justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrkas*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tanus*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The *mantra* utilized for this *yantra* is: 'Kring Kring Kring Hing Hring Dakshine Kalike Kring Kring Kring Hring Hring Hung Hung Svaha,'¹¹¹ (H), AM, APR, DS, LC, LC II, SH, TR, RG, MS, PR, HKS)

Plate 45 -- Kali Yantra (IV)

(HJ, Pl. 6, p. 94)



Kalki Yantra

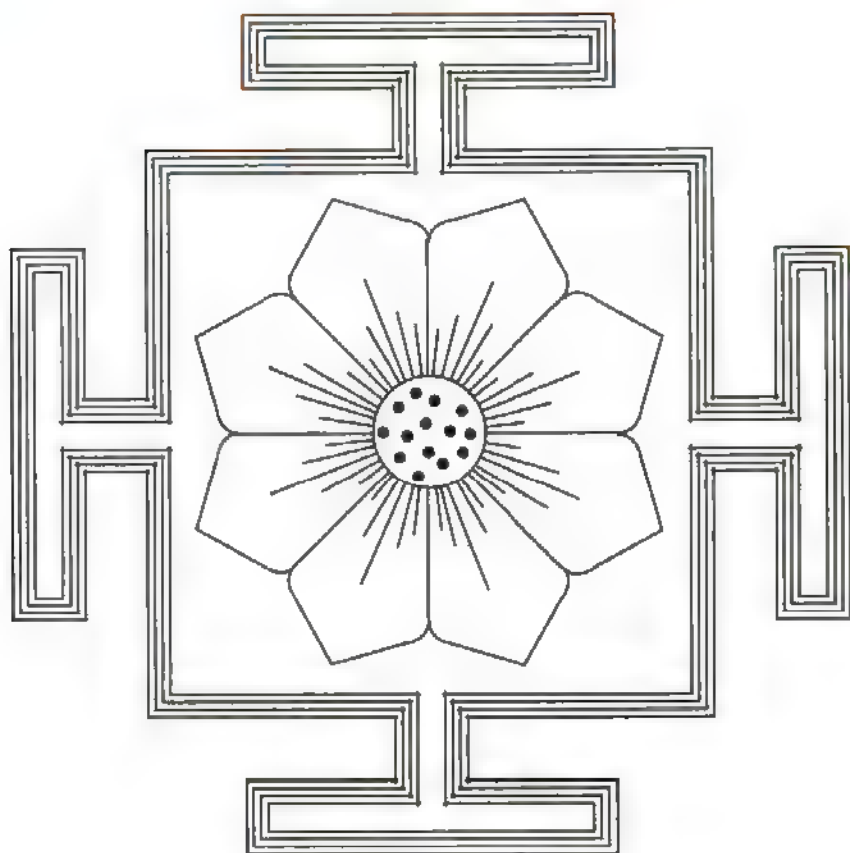
Kalki is the last of the ten major *avatars* of the Lord *Vishnu*. He is the *avatar-to-be*, whereas the other nine *avatars* have been. He will appear at the close of this present *yuga*, riding a blazing white horse and wielding a sword with which he will destroy all those enemies of the Law (*Dharma*).

The *Kalki yantra*, a *Vaishnava yantra*, is initially composed of a four level sacred enclosure within which is to be found an eight petaled lotus (*ashita-dala padma*) in the dynamic, feminine orientation. This *yantra* is quite similar to the: *Balarama (avatara) Yantra* (Plate 15), *Hayagriva Yantra* (Plate 41), *Krishna Yantra* (I) (Plate 49), *Maha-Lakshmi Yantra* (I) (Plate 55), *Shitala Yantra* (Plate 75), and the *Varaha (avatara) Yantra* (Plate 100), all of which are similar to the *Vishnu Yantra* (I) (Plate 103). Similar with the *Balarama* and *Hayagriva yantras* there are radiant lines proceeding from the central circle pointing in all directions. At the center is a circle which displays a number of dots (*bindu*?).

Two numbers are of apparent importance—four and eight. Four—referring to the four level *bhupura*—denotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This numeral is the perfect number of a higher plane, a number whose $\sqrt{}$ is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: *chatur-appamannaya*), the Four Trances (Indic: *chatur-jhana*), the Four Psychic Powers (Indic: *chatur-iddhipada*); the four *Vedas*, the four *Pradharmas* being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure), *moksha* (liberation); the four streams of milk from the heavenly udder creating the four sacred rivers; the *chakrasudarshana* (disc) of the Lord *Vishnu*, the Four Guardians of the Quarters (Indic: *Lokapala*); the fourth of five elements (*pancha-tanmatras*)—water (*ap*); the cardinal directions; and the four phases of the moon. It is associated astronomically with the planet *Rahu* (the ascending node of the moon). Additionally, it is symbolized by the *Muladhara Chakra* and the *Pechaka Mandala* made up of four *pada*. Eight—referring to the *ashita-dala padma*—symbolizes denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*, the Eight Mothers (*ashta-matrkas*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. (DS, SPS, SH, TR, RG, MS)

Plate 46 -- Kalki Yantra

(LS, #9, SPS, Pl. 5)



Kamala Yantra (I)

Kamala, another name for *Lakshmi*, is one of ten aspects of *Maha-Kali*, known as the *Dasha-Mahavidyas*. The *Mahavidya Kamala*, called 'one who is clad in water,' reigns over the consciousness of self, the power that wealth brings and the rught of splendor. She is the opposite in every way of *Dhumavati* (*Alakshmi*).

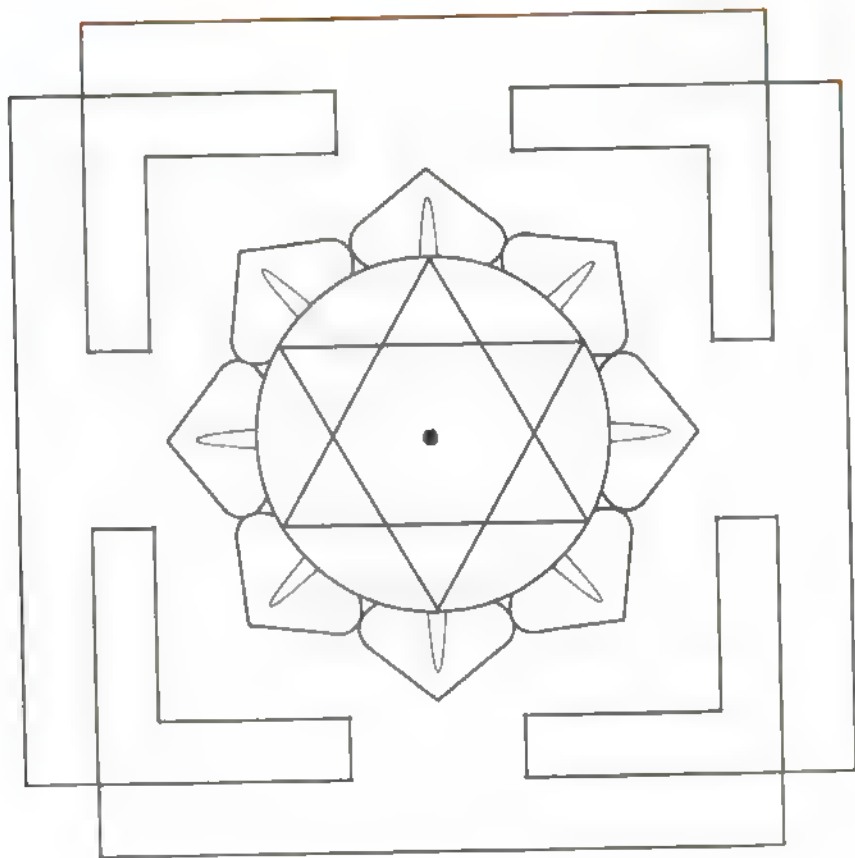
The *Kamala* (*Kamalatmika*) *Yantra* (I), a *Shakti yantra*, is made up of a single stepped *bhupura*. Within this divine precinct is an eight petaled lotus (*ashta-dala padma*). The petals are oriented to the cardinal and intercardinal points of the compass. Within this lotus is a six pointed star (*shatkona*), made up of a triangle oriented upwards and one downwards. At the center of all is a *bindu* representing the goddess.

The numbers one, six and eight appear to be worthy of consideration. One--referring to the single-stepped *bhupura*--denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (*pancha-tanmatras*)--ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Six--as referent to the *shatkona*--symbolizes denotes the macrocosmic--the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*, the Six Insights (Indic. *darshana*); the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*, and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhusthana Chakra*. Eight--referring to the *ashta-dala padma*--denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being: *akasha*, *rayu*, *trjas*, *ap*, *kshuti*, *sattva*, *rajas* and *amas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The *mantra* recited for the *Kamala Yantra* (I) is: 'Aum Aing Hmg/ Shring Klung Hassau/ jagatprasutaye/ Namah."¹¹² (APR, DS, LC II, LC, TR, RG, MS, SH)

Plate 47 — Kamala Yantra (I)

(APR, fig. 132, DS)



Kamala Yantra (II)

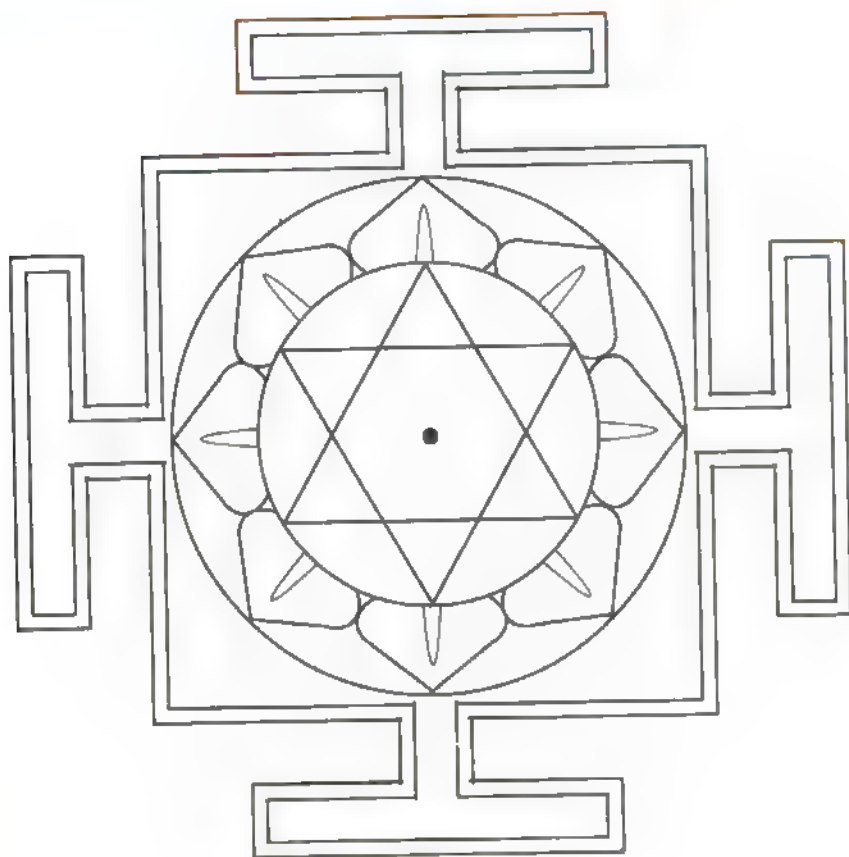
The *Kamala Yantra* (II), a *Shakti yantra*, is essentially a variation on *Kamala Yantra* (I). It is made up of a two-stepped *bhupura*. Within this precinct is an eight petaled lotus (*ashta-dala padma*). The petals are oriented to the cardinal and intercardinal points of the compass. Within this lotus is a six pointed star (*shatkona*), made up of a triangle oriented upwards and one downwards. At the center of all is a *bindu* representing the goddess.

The numbers two, six and eight appear to be worthy of consideration. Two—referring to the double-stepped *bhupura*—denotes duality, contrast, polarity and diversity. This integer is a material number, as opposed to a divine number, and when applied to either the Arabic or Roman alphabet, it is considered as the number of creation, and the mother principle. It is exemplified in: right-left; heaven-hell, day-night; two eyes, nostrils, breasts and testes; as an even number, a female symbol: night, dark, left; and the second of the five elements (*pancha-tanmatras*)—air or wind (*vayu, marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Six—as referent to the *shatkona*—symbolizes denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*); the six *Chakras* being: *Muladhara, Svadhisthana, Manipura, Anahata, Vishuddha, Ajna*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhsthana Chakra*. Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane, justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha, vayu, tejas, ap, kshiti, sattva, rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

As with the previous *yantra*, the *mantra* recited for the *Kamala Yantra* (II) is 'Aum Aing Hing/ Shring Kling Hassau/ Jagatprasutaye Namah.'¹³ (APR, DS, LC II, LC, TR, RG, MS, SH)

Plate 48 – Kamala Yantra (II)

(II, Pl 15 & p 122)



Krishna (avatara) Yantra (I)

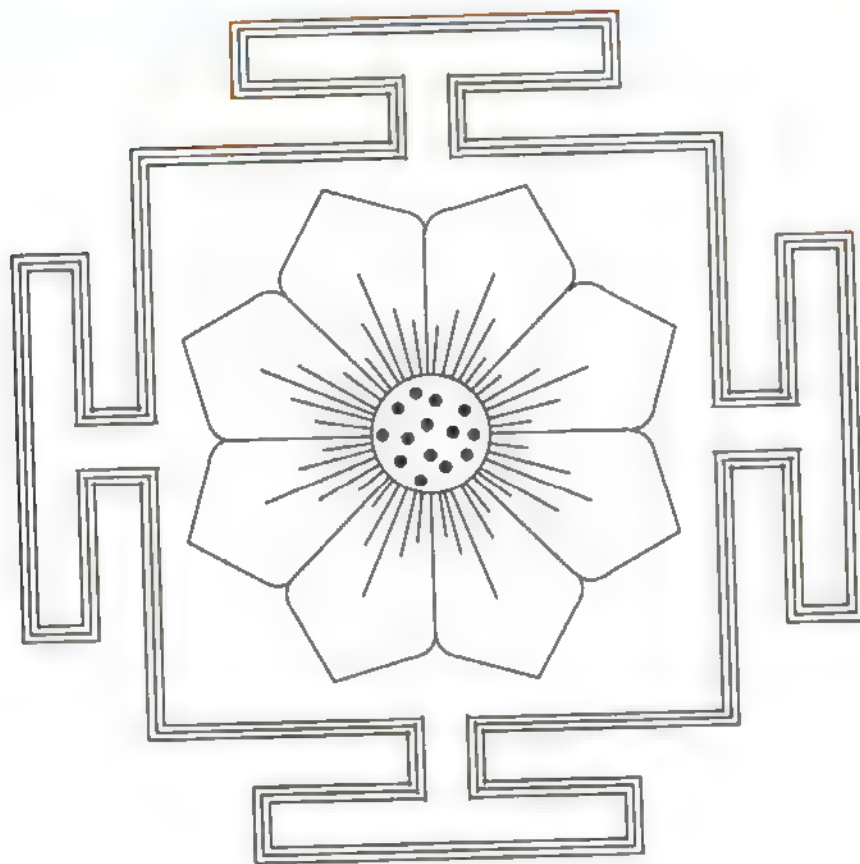
Krishna is of major importance within the *Vaishnava* sect. Called 'the black one' or "the dark one," *Krishnavatara* is one of the *Dashavataras* of the Lord *Vishnu*. Thus *avatara* is so popular in India that some devotees look upon *Krishna* as the Supreme Lord. He is the son of *Vasudeva* and *Devaki* and was taken to *Nanda* and *Yashoda*, servants, by his father to hide him from King *Kamisa*, *Vasudeva*'s evil brother-in-law. *Krishna* embodies the supreme statesman, warrior, hero, philosopher and teacher. His exploits are recounted in many sources, including: the *Hariyamsha*, the *Shrimad Bhagavata*, and the *Vishnu-Purana*. A number of tales recount the numerous amorous adventures of this deity. His discussion with *Arjuna* prior to the great battle of *Kurukshetra* is the *Bhagvat-Gita*.

The *Krishna yantra* (I), a *Vaishnava yantra*, is quite similar to the *Balarama (avatara) Yantra* (Plate 15), *Hayagriva Yantra* (Plate 41), *Kalki Yantra* (Plate 46), *Maha Lakshmi Yantra* (I) (Plate 55), *Shitala Yantra* (Plate 75), and the *Varaha (avatara) Yantra* (Plate 100), all of which are similar to the *Vishnu Yantra* (I) (Plate 103). Similarly, there are radiant lines proceeding from the central circle pointing in all directions. Even though the apparent likeness, there would be a major, obvious difference in the fact that the *mantra* recited for the *Krishna yantra* is different from that employed to create *Parashurama's yantra*.

The numbers three and eight assume importance. Three—referring to the triple-stepped *bhupura*—represents perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha Kali*; *trishula*; the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*; the Three Cities (Indic: *tripura*); the Three Times (*kāla*) being: *bhūta-kāla* (past), *varatamāna-kāla* (present), *avishya-kāla* (future); the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*, the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kāma* (pleasure), the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*, and the third of the five elements (*pancha-tannutras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Eight—a referent to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-nidhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *ākasha*, *vāyu*, *tejas*, *ap*, *kṣiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The *mantra* recited for this *yantra* is. "Om Sri Krishnaya Namah."¹⁴ (DS, SPS, TR, RG, HS, MS, JN, MB, VM)

Plate 49 – Krishna (avatara) Yantra (I)
18, 26, 80, Pl. 1)



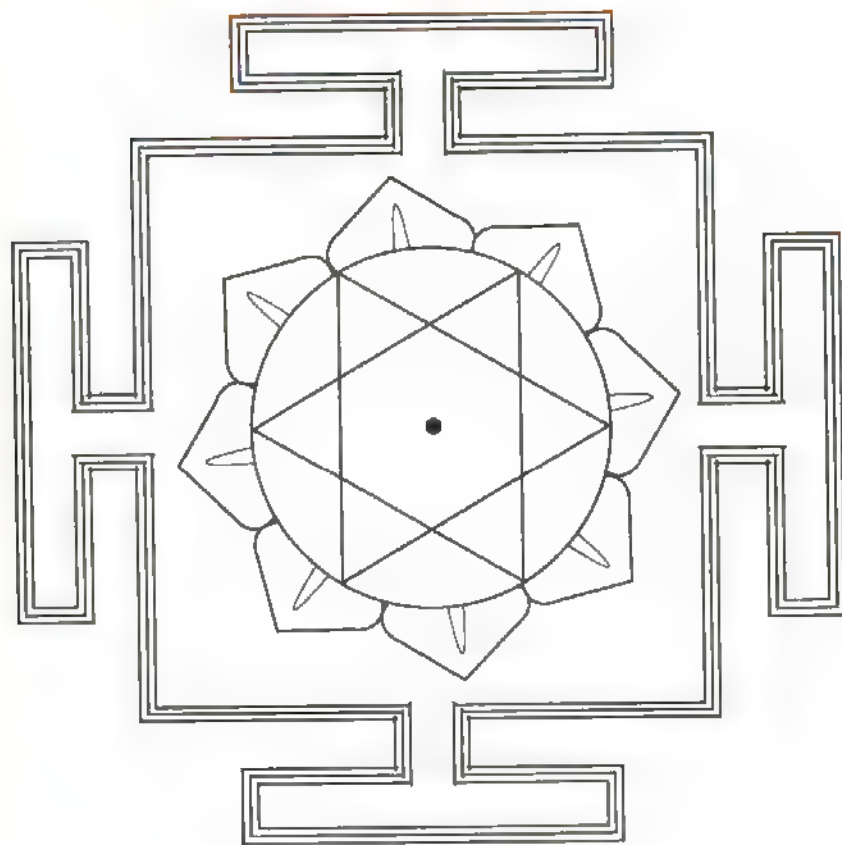
Krishna (Gopala) Yantra (II)

The *Krishna Yantra* (II), a *Vaishnava yantra*, is considerably different from the *Krishna Yantra* (I). It is composed of a triple-stepped sacred enclosure (*bhupura*). Within this precinct is an eight-petaled lotus (*ashta-dala padma*) which, in the source and here, is neither oriented to the cardinal nor the intercardinal points of the compass, but rotated slightly so as to make both the points of the petals and the space between the petals fall short of true orientation. Encircled by the *ashta-dala padma* is a six-pointed star (*shatkona*). This *shatkona* is composed of two triangles—one with its apex pointing to the right and the other to the left in the dynamic, feminine orientation. In the center of the whole is a *bindu*.

The numbers three, six and ten appear to be of some consequence. Three—referring to the triple-stepped *bhupura*—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahmā, Vishnu, Shiva*; the trinity of *Sarasvatī, Lakshmi, Parvatī* or *Maha-Sarasvatī, Maha-Lakshmi, Maha-Kālī, trishula*, the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu, rupadhatu, kamadhatu*; the Three Cities (Indic: *tripura*); the Three Times (*kāla*) being: *bhūta-kāla* (past), *varitamāna-kāla* (present), *avishya-kāla* (future); the Three Forces (*guna*) being: *sattvaguna, rajoguna, tamoguna*, the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*, and the third of the five elements (*pancha-tanmatras*)—fire (*tejas, agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Six—as referent to the *shatkona* which so oriented represents its dynamic elements—denotes the macrocosmic—the spiritual plus the material world, material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*), the six *Chakras* being *Muladhara, Svadhisthana, Manipura, Anahata, Vishuddha, Ajna*, and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhithana Chakra*. Ten—referring to the *dasha-dala padma*—denotes perfection or completeness, success, and cosmic wisdom, as well as *karma*. It further represents unity emerging from multiplicity. It is the first compound number. It is exemplified in: the Ten *Avatars* of the Lord *Vishnu* (Indic: *dashavataras*); the *dasha-vahini kala* (ten powers of the vital fire), the *dasha-yonis* or *dasha-shaktis*, the Ten Sense Powers (Indic: *indriyas*); the Tenfold Knowledge (Indic: *dasha nanam*), the Ten Directions which are: the cardinal points, the intercardinal points, the nadir and the zenith; the ten books of the *Rig-Veda*; *Dasha-Mahavidyas*, and ten fingers and ten toes. As a compound number it is associated astronomically with the Sun (*Ravi* or *Surya*). Additionally, it represents by the *Manipiraka Chakra*.

The *mantra* employed with this *yantra* is: "*Bhajo Radhe Govinda / Gopala Tera Pyara Namah Hai / Gopala Tera Pyara Namah Hai / Nandalata Tera Pyara Namah Hai*" and "*Om Namo Bhagavate Vasudeva*"¹⁵ (JN, DS, SP, TR, RG, HS, MS, MB, VM)

Plate 50 – Krishna (Gopala) Yantra (II)
(JN, p. 47)



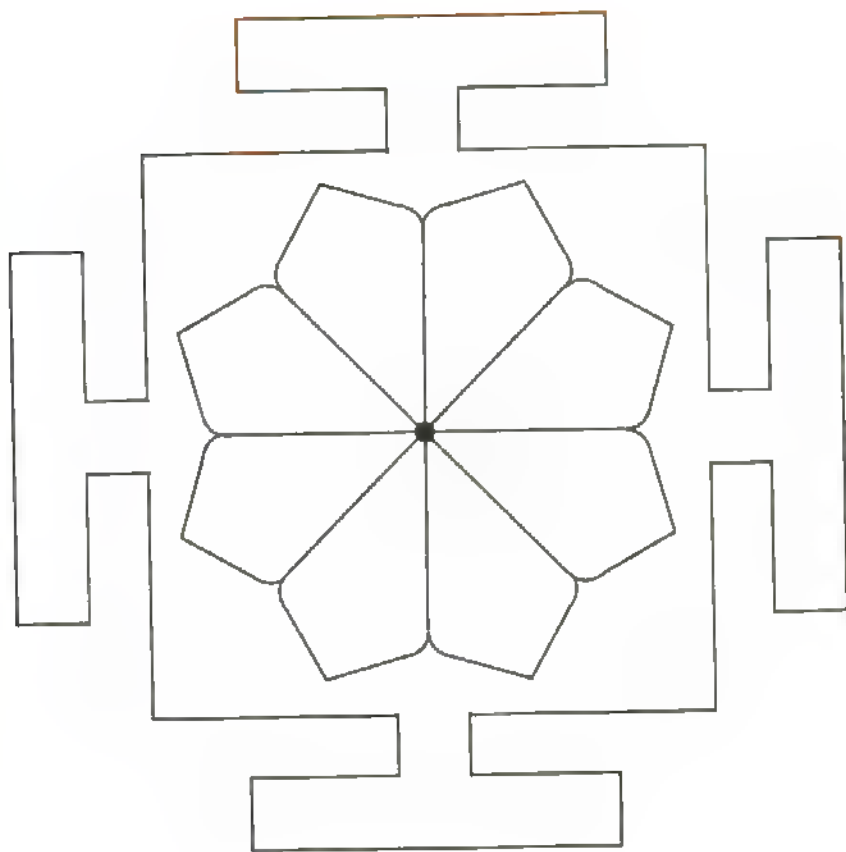
Kurma (avatara) Yantra

Called "the one who is the tortoise," *Kurma (avatara)* is one of the ten main avatars (*dashavatara*) of the Lord *Vishnu*. In *Vedic* times, the tortoise was associated with the creator. The Hindu *Vedic* deities were frequently in battle with the demons (*Asuras*) who had performed severe austere practices and had received blessings from the gods. The *Asuras* then turned against the gods. The gods begged the Lord *Vishnu* to help them. He advised the gods to make peace with the *Asuras* and join them in churning the oceans to obtain the nectar of immortality (*amrita*). Thus the gods did. They collected all kinds of plants and herbs, threw them into the ocean, and used the great *Mandara* mountain as a stirring rod. But, the weight of the mountain was too much and the earth began to sink. The Lord *Vishnu* turned himself into a tortoise, crawled beneath the *Mandara* mountain to support it. As a result, the nectar (*amrita*) that the ocean brought forth brought power and immortality to the gods.

The *Kurma Yantra*, a *Vaishnava yantra*, comprises a single level divine precinct within which is a simple lotus made up of eight petals (*ashta-dala padma*) in the dynamic, feminine orientation. Unlike the related *Balarama (avatara) Yantra* (Plate 15), *Hayagriva Yantra* (Plate 41), *Kalki yantra* (Plate 46), *Krishna yantra* (I) (Plate 49), *Maha-Lakshmi yantra* (I) (Plate 55) and the *Shitala yantra* (Plate 75), this *yantra* does not possess a central circle even though *Kurma*, as the others noted above, is associated with the Lord *Vishnu*.

Two numbers appear to be of some importance—one and eight. One—referring to the single-stepped *bhupura*—represents the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day, bright; the right (hand); the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Eight—referring to the *ashta dala padma*—denotes perfection, good fortune, and on the divine plane, justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. (DS, SPS, SH, TR, RG)

Plate 51 -- Kurma (avatara) Yantra
(DS, #12, SPS, Pl. 7)



Maha-Ganapati Yantra (I)

Ganapati (aka *Ganesha*), of course, is a deity which in the Hindu tradition transcends sectarian boundaries. He is frequently worshipped as an independent deity. T. A. G. Rao devotes an entire section to *Ganapati*, separate from those of *Vishnu*, *Shiva* and *Devi*, as has been stated. He is seen by some as related to The Lord *Shiva* and his divine consort *Parvati*. Virtually every Hindu temple possesses a shrine to this deity and there are numerous temples dedicated specifically to him.

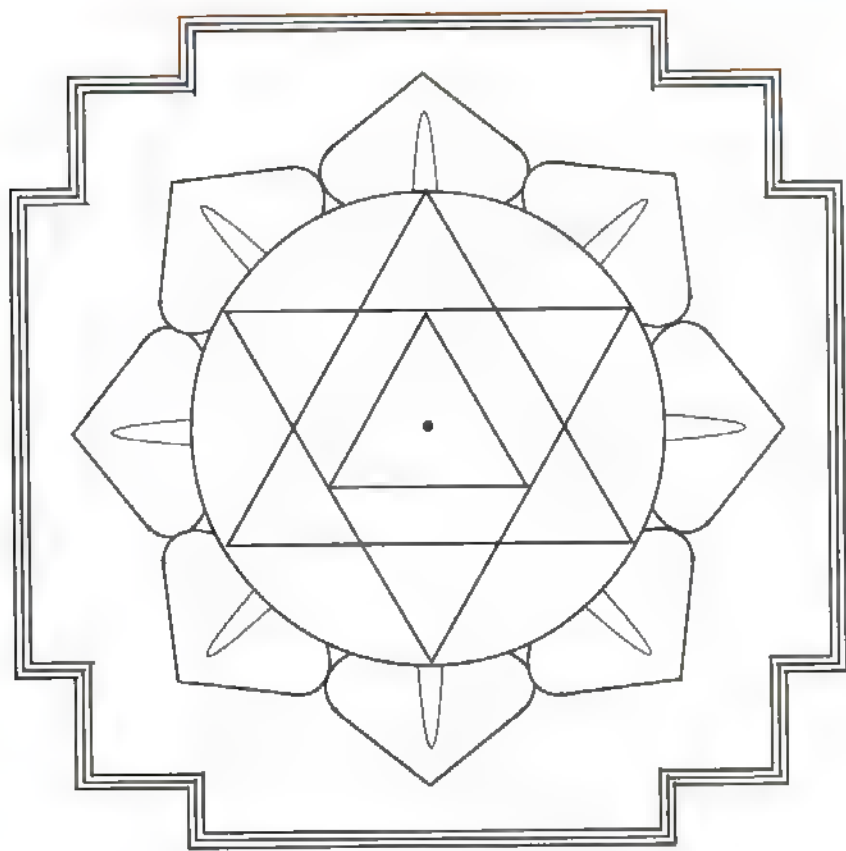
The *Maha-Ganapati yantra* (I) is represented by a triple-stepped sacred enclosure (*bhupura*). Within this *bhupura* is an eight petaled lotus (*ashta dala padma*). The orientation of the petals in this *yantra* is towards the cardinal and intercardinal points of the compass. Within this *padma* is a circle upon which is inscribed a six point star (*shatkona*). It is made up of a triangle with its apex oriented upwards and a triangle with its apex oriented downwards. Within this *shatkona* is a triangle (*trikona*) with its apex oriented upwards—masculine and *linga*. In the center of all is a *bindu*.

The numerals three, six and eight appear to be of importance. Three—referring to the three-stepped *bhupura* and the *trikona*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in the trinity of *Brahmā*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*; *trishula*; the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*, the Three Cities (Indic: *tripura*); the Three Times (*kāla*) being: *bhūta-kāla* (past), *varṇamāna-kāla* (present), *bhavishya-kāla* (future); the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*, the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure), the three steps taken by the Lord *Vishnu* in his *Vamana Trivikrama* avatar, and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Six—as referent to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity, and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*), the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajña*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakṛiti* (the elemental nature) being: *ākasha*, *vāyu*, *tejas*, *ap*, *kṣiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The mantras for this *yantra* are: "Om Shree Ganeshaya Namah"¹⁶ or "Om Hareeng Shareeng Galo Gang Ganapatya Var Vard Sarojanam Me Vashmanaye Svaha" or "Om Hareeng Shareeng Galo Gang Ganapatya Var Vard Sarojanam Me Vashmanaye Thah Thah."¹⁷ (LC, LC II, TR, RG, MS, SH, VM, HKS)

Plate 52 -- Maha-Ganapati Yantra (I)

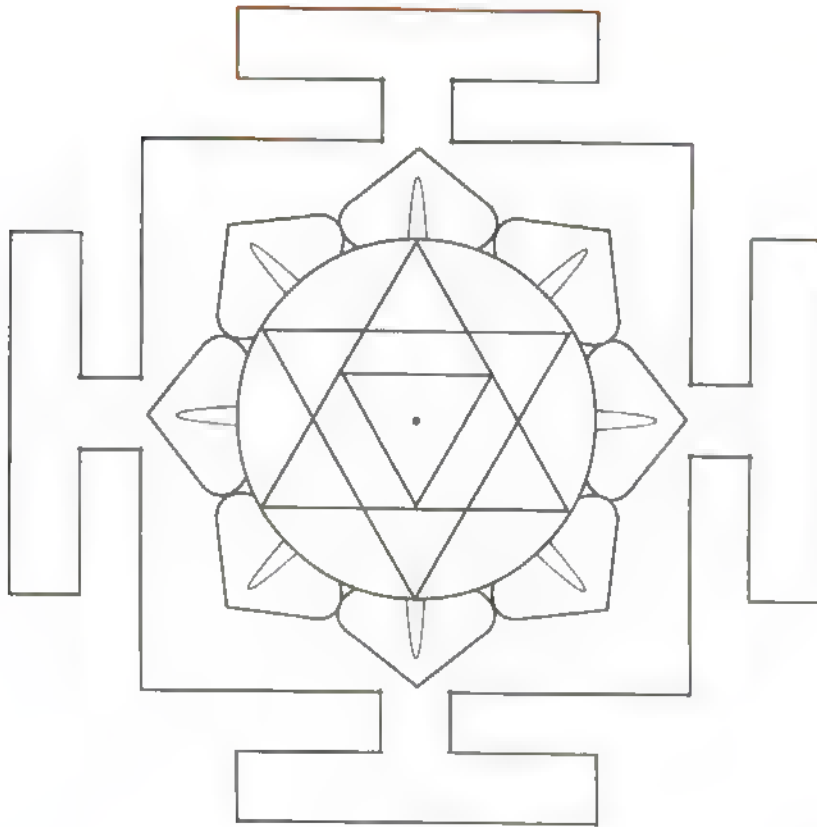
(I.C. fig. 26)



Maha-Ganapati Yantra (II)

The *Maha-Ganapati yantra* (II) is a variation on the *Maha-Ganapati yantra* (I). One of the difference is that the *Maha-Ganapati yantra* (II) is represented by a single level sacred enclosure (*bhupura*). Within this *bhupura* is an eight petaled lotus (*ashta-dala padma*). The orientation of the petals in this *yantra* is towards the cardinal and intercardinal points of the compass. Within this *ashta-dala padma* is a circle upon which is inscribed a six point star (*shatkona*). This *shatkona* is made up of a triangle with its apex oriented upwards and a triangle with its apex oriented downwards. Within this *shatkona* is a triangle with its apex oriented downwards—feminine and *yonu*—the second difference.¹¹⁸ At the center of the whole is a *bindu*.

The numerals one, three, six and eight appear to be of importance. One—as referent to the single-stepped *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day, bright, the right (hand); the first of the five elements (*pancha tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Three—referring to the *trikona*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in the trinity of *Brahmā*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*; *trishula*; the Three Regions or the Three Worlds (Indic *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*, the Three Cities (Indic: *tripura*); the Three Times (*kala*) being: *bhuta kala* (past), *vartamana-kala* (present), *bavishya-kala* (future); the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*; the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure); the three steps taken by the Lord *Vishnu* in his *Vamana Trivikrama avatar*, and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brhaspati* or *Guru*). Six—as referent to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world, material beauty and comfort, divine charity, and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*), the six *Chakras* being: *Muladhara*, *Svadhusthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*, and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhusthana Chakra*. Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane, justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-nidhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. (DS, LC, LC II, TR, RG, MS, SH, VM, HKS)

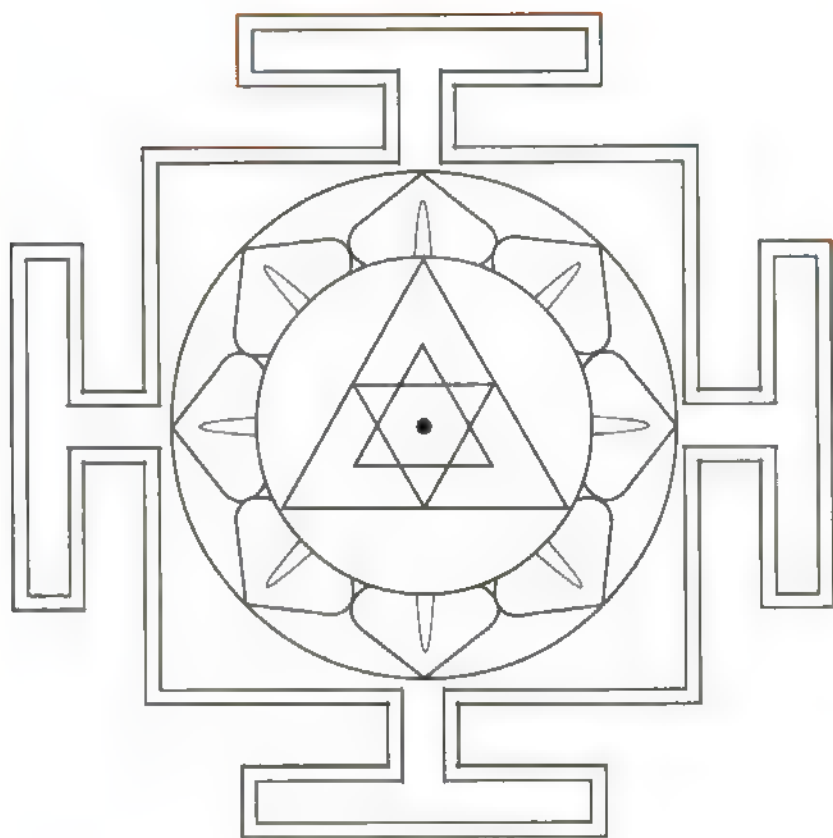


Maha-Ganapati Yantra (III)

The *Maha-Ganapati yantra* (III) is essentially identical to the *Maha-Ganapati yantra* (I). The difference is that the *Maha-Ganapati yantra* (III) is represented by a two-stepped sacred enclosure (*bhupura*). Within this *bhupura* is an eight petaled lotus (*ashta dala padma*). The orientation of the petals in this *yantra* is towards the cardinal and intercardinal points of the compass. Within this *ashta-dala padma* is a circle upon which is inscribed a six point star (*shatkona*). This *shatkona* is made up of a triangle with its apex oriented upwards and a triangle with its apex oriented downwards. Centered in this *shatkona* is a triangle with its apex oriented upwards—masculine and *linga*. At the center of the whole is a *bindu*.

Four numerals appear to be of importance: two, three, six and eight. Two—as a referent to the *bhupura*—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of *Shakti-Shakta*, right-left; heaven-hell, day-night, two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha tanmatras*)—air or wind (*vayu, marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Three—referring to the three-stepped *bhupura* and the *trikona*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahmā, Vishnu, Shiva*; the trinity of *Sarasvati, Lakshmi, Parvati* or *Maha-Sarasvati, Maha-Lakshmi, Maha Kali*; *trishula*; the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu, rupadhatu, kamadhatu*; the Three Cities (Indic: *tripura*); the Three Times (*kāla*) being: *bhuta-kala* (past), *varitamana-kala* (present), *bavishya-kala* (future); the Three Forces (*guna*) being: *sattvaguna, rajoguna, tamoguna*; the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas, agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Six—as referent to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world, material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*); the six *Chakras* being: *Muladhara, Svadhisthana, Manipura, Anahata, Vishuddha, Ajna*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha, vayu, tejas, ap, kshiti, sattva, rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The *mantras* associated with this *yantra* may be any one of thirty-three that are noted by Johan.¹¹⁹



Maha-Lakshmi Yantra (I)

Maha-Lakshmi is admittedly a most important deity-goddess within the Hindu tradition. She not only is the consort of the Lord Vishnu (Vaishnava sect), she also is a goddess of no mean position within the *Shakti* (*Devī*) sect. Her association with the Lord Vishnu would account for the visual relationship of the *yantra*'s central form. This *yantra* is virtually identical to the *Balarama* (*avatara*) *Yantra* (Plate 15), *Hayagrīva Yantra* (Plate 41), *Kalki Yantra* (Plate 46), *Krishna Yantra* (I) (Plate 49), *Shitala Yantra* (Plate 75), and the *Varaha* (*avatara*) *Yantra* (Plate 100), all of which are similar to the *Vishnu Yantra* (I) (Plate 103). The fact that *Lakshmi* is the consort of the Lord Vishnu is not lost in this visual association.

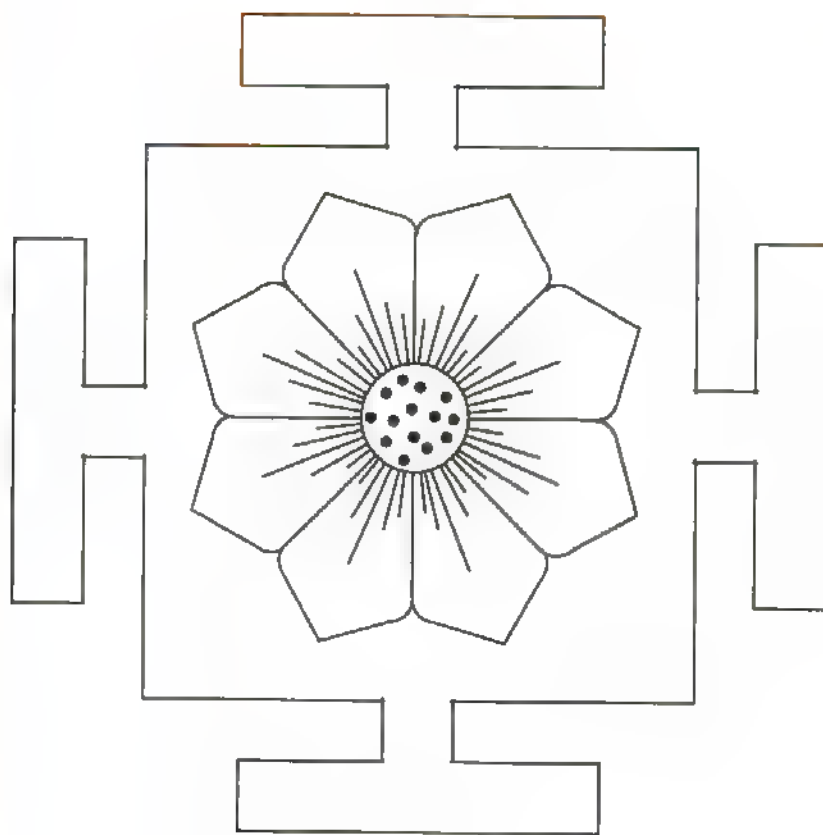
The *Maha-Lakshmi yantra* (I), a *Shakti yantra*, embodies a single level sacred enclosure (*bhūpura*). Within this *bhūpura* is to be found an eight petaled lotus (*ashta-dala padma*) in the dynamic, feminine orientation. The central element of the *ashta-dala padma* is a circle filled with dots (*bindu*?)

Two numbers appear to be of significance—one and eight. One—referring to the *bhūpura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day, bright; the right (hand); the first of the five elements (*pancha-tannmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Eight—as a referent to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *satva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

A *mantra* that is often repeated in conjunction with *Lakshmi* is: "Om Srim Maha-Lakshmyai Namah."¹²⁰ (DS, SPS, JN, VM, TR, RG, LC, LC II, SH, HKS)

Plate 55 -- Maha-Lakshmi Yantra (I)

(DS, #4, SPS, Pl. 13)



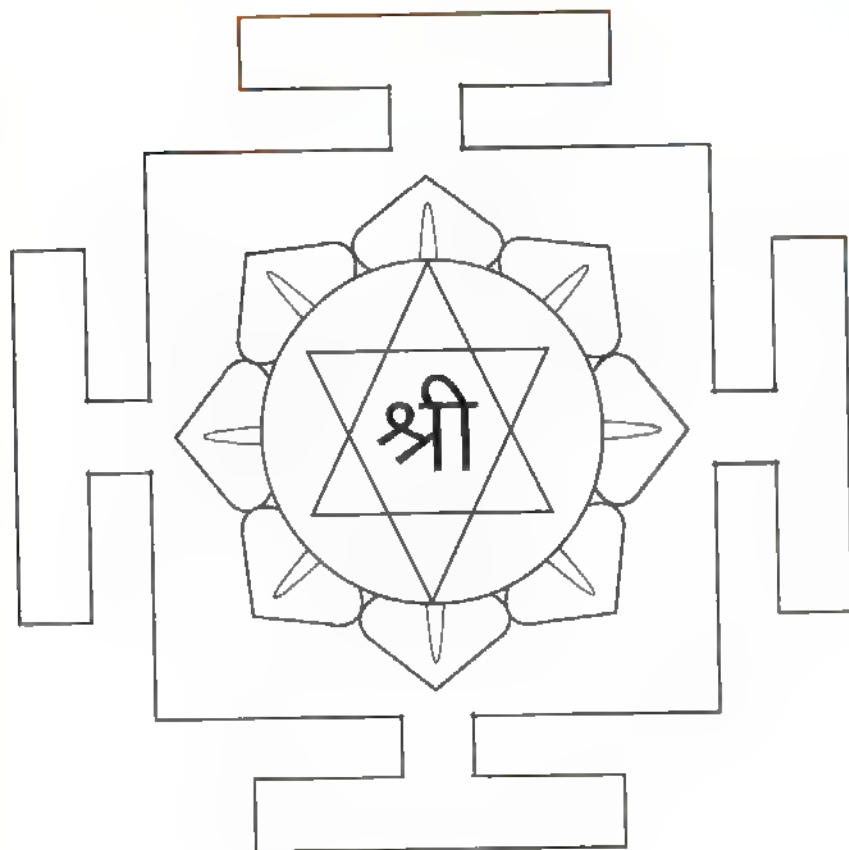
Maha-Lakshmi Yantra (II)

The *Maha-Lakshmi Yantra* (II), a *Shakti yantra*, sometimes called the *Kamala Yantra*, represents a single level sacred enclosure (*bhupura*). Within this *bhupura* is to be found an eight petaled lotus (*ashta-dala-padma*). Within this *ashta-dala-padma* is a six pointed star (*shatkona*) composed of two triangles—one oriented upwards and the other downwards. This *shatkona* is not constructed of equilateral triangles, but of isosceles triangles, placing emphasis upon the dynamic elements of this iconic device. Centered is the *bijakshara*, the syllable "Shreeng."

One, six and eight are three numbers which assume some importance in this *yantra*. One—referring to the *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright, the right (hand); the first of the five elements (*panchatanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Six—as a referent to the *shatkona*—symbolizes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity, and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (*Indic. darshana*); the six *Chakras* being, *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*, and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-niddhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *ksluhi*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The *mantra* employed for this *yantra* of this most auspicious goddess is, "Om Shree Mahalakshmiaya Namaha."¹²¹ (LC, LC II, DS, SPS, JN, VM, TR, RG, SH, HKS)

Plate 56 -- Maha-Lakshmi Yantra (II)
(LC, fig. 3.17)

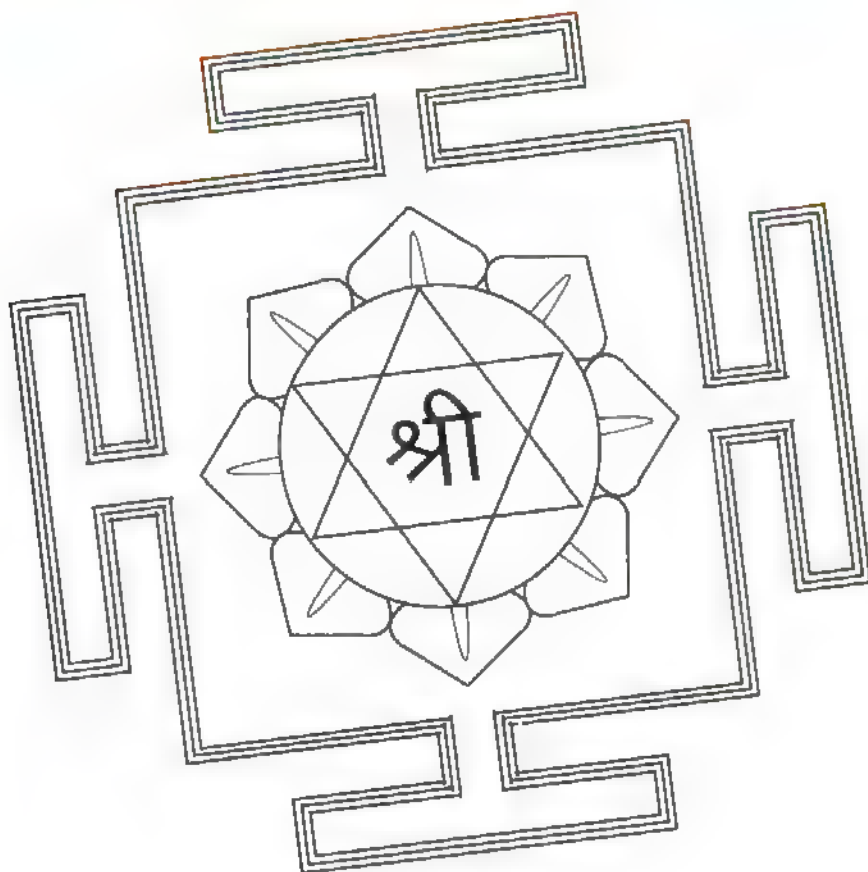


Maha-Lakshmi Yantra (III)

The *Maha-Lakshmi Yantra* (III), a *Shakti yantra*, is essentially a variation on the *Maha-Lakshmi Yantra* (II). It represents a three-stepped sacred enclosure (*bhupura*). Within this *bhupura* is to be found an eight petaled lotus (*ashta-dala-padma*). Surrounded by this *ashta-dala-padma* is a six pointed star (*shatkona*) composed of two triangles—one oriented upwards and the other downwards. Centered is the *bijakshara*, the syllable "Shreeng."

Three, six and eight are three numbers which assume some importance in this *yantra*. Three—referring to the *bhupura*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*, *trishula*; the Three Regions or the Three Worlds (Indic: *triloka*) being *arupadhatu*, *rupadhatu*, *kamadhatu*; the Three Cities (Indic: *tripura*); the Three Times (*kāla*) being: *bhuta-kala* (past), *varatamana-kala* (present), *banishya-kala* (future); the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*; the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure), the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Six—as a referent to the *shatkona*—symbolizes the macrocosmic—the spiritual plus the material world, material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*); the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The *mantra* employed for this *yantra* of this most auspicious goddess is the same as that used for the previous *yantra* "Om Shree Mahalakshmiaya Namaha"¹²² or "Shareng Hareng Kaleng Om Aeeng Svaha."¹²³ (LC, LC II, DS, SPS, JN, VM, TR, RG, SH, HKS)

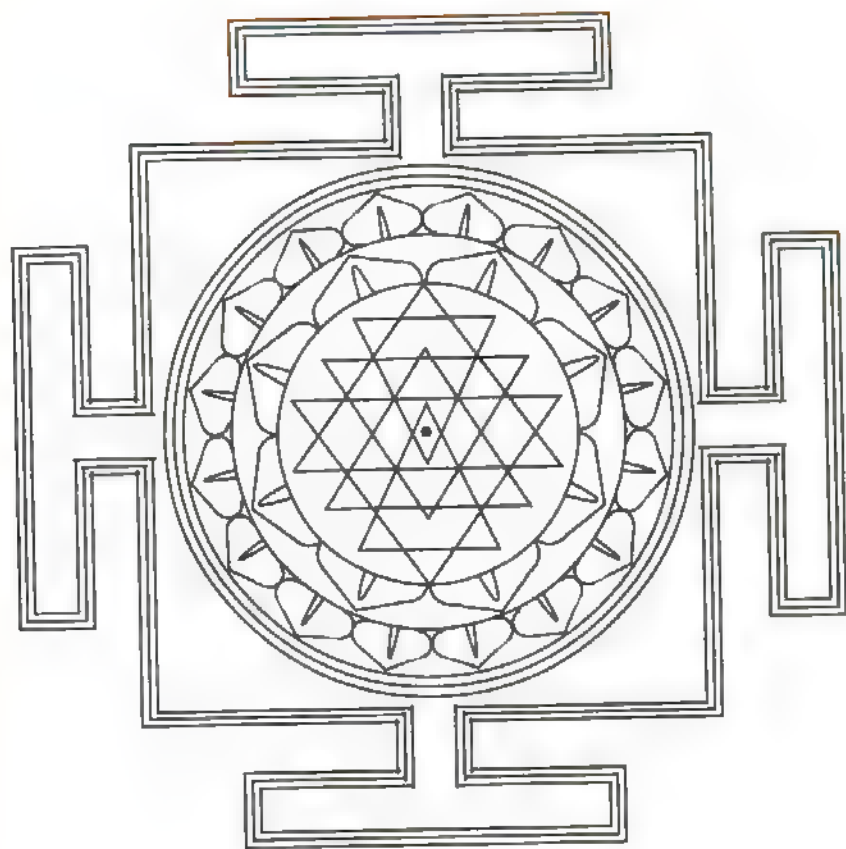


Maha-Lakshmi Yantra (IV)

The *Maha-Lakshmi yantra* (IV), a *Shakti yantra*, is visibly the most complex of the *Lakshmi yantras*. It recalls the *Shri Chakra yantra* (See: Plates VI & LXXX-LXXXVII) in form and composition and certainly underlines the importance of this goddess. It consists of a three stepped sacred enclosure (*bhupura*). Within the *bhupura* is found a triple circle. These three circles, in turn enclose a lotus of sixteen petals (*shodasha-dala padma*). This *shodasha dala padma* encloses a second *padma* of eight petals (*ashta dala padma*). The two lotus together total twenty-four petals. This inner ring encompasses a circle within which is a series of six overlapping triangles. Three of the triangles are oriented upwards—masculine and *linga* while three are downwards—feminine and *yonis*. These overlapping triangles form an additional thirty triangles—thirty-six including the original six. At the center of the yantra is a *bindu*, the manifestation of the goddess.

Three, six, eight, sixteen, twenty-four and thirty-six are six numbers that appear to assume some importance. Three—referring to the *bhupura*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati*; *trishula*; the Three Regions or the Three Worlds (Indic: *triloka*); the Three Cities (Indic: *tripura*); the Three Times (*kala*); the Three Forces (*guna*), the *trivarga* (objects of human pursuit), the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). Six—referring to the elemental *trikonas* of the center—symbolizes the macrocosmic—the spiritual plus the material world; maternal beauty and comfort, divine charity; and balance. This integer is the product of the first male and female numbers signifying universal attraction. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*, the Six Insights (Indic: *darshana*); the six *Chakras*, and in nature the bee's comb, petals of a flower, snowflake. Additionally, it is represented by the *Svadhithana Chakra*. Eight—referring to the *ashta dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-nidhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature), and the sacred eight petal lotus. Sixteen—referring to the *shodasha-dala padma*—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose $\sqrt{}$ is 4. It is exemplified in: the Sixteen *kalas* of *Chandra*, and a *mandala* of sixteen *pada* called *Mahapitha Mandala*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven and, therefore, the planet *Ketu* (the descending node of the moon) (7). Twenty-four—referring to the total number of petals in both *padma*—denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes *Rahu*. This integer represents a cosmic number and is considered a lucky number. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (*Shukra*) (6). Thirty-six—referring to the total *trikonas*—represents a number which represents macrocosmic completeness and whose $\sqrt{}$ is 6. It is exemplified in the thirty-six *tattvas* of *Kashmiri Sharivism*. It is also the number of *pada* in an *Ugrapitha Mandala*. As a compound number it is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*) (3) and the planet Venus (*Shukra*). When reduced it produces nine and, therefore, the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9).

The *mantra* recited for this *yantra* is: "Om Aam Hareem Shareem Kaleem Shom Maha Lakshmi Namah."¹²⁴ (LC II, LC, DS, SPS, JN, VM, TR, RG, SH, HKS)



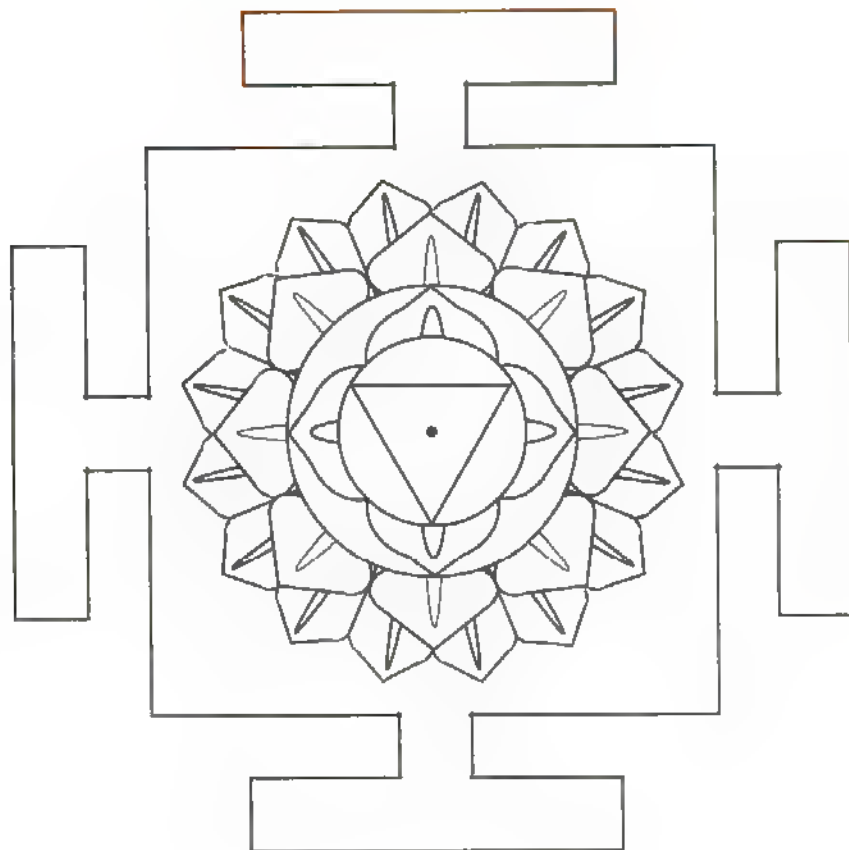
Maha-Lakshmi Yantra (V)

The *Maha-Lakshmi Yantra* (V), a *Shakti yantra*, also indicates a *yantra* of some complexity. It consists of a single stepped sacred enclosure (*bhupura*). Within this *bhupura* is a sixteen-petaled lotus (*shodasha-dala padma*) in the dynamic, feminine orientation. This *shodasha-dala padma* encompasses a circle within which is a sacred eight-petaled lotus (*ashta-dala padma*). This *ashta-dala padma*, again surrounds a circle within which is a four-petaled lotus (*chatur-dala padma*). The three bands of lotus petals amount to twenty-eight in all. Finally, within the *chatur-dala padma* is an inner circle holding a triangle (*trikona*) of which the apex is oriented downwards--feminine and *yonis*.

Five numbers assume apparent importance: one, four, eight, sixteen and twenty-eight. One--referring to the *bhupura* and the inner *trikona*--denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (*pancha tanmatras*)--ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Four--as a referent to the *chatur-dala padma*--connotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This numeral is the perfect number of a higher plane, a number whose $\sqrt{}$ is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: *chatur-appyamannaya*); the Four Trances (Indic: *chatur-jhana*), the Four Psychic Powers (Indic: *chatur-iddhipada*); the four *Vedas*; the four *Pradharthas*; the four streams of milk from the heavenly udder creating the four sacred rivers; the *chakrasudarshana* (disc) of the Lord *Vishnu*; the Four Guardians of the Quarters (Indic: *Lokapala*); the fourth of five elements (*pancha-tanmatras*)--water (*ap*); the cardinal directions, and the four phases of the moon. It is associated astronomically with the planet *Rahu* (the ascending node of the moon). Additionally, it is symbolized by the *Muladhara Chakra* and the *Pechaka Mandala* made up of four *pada*. Eight--referring to the *ashta-dala padma*--denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-nuddhi*) of *Kubera*; the Eight Mothers (*ashta-matrukas*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Sixteen--referring to the *shodasha-dala padma*--denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites--the Sun and Venus. It is a number whose $\sqrt{}$ is 4. It is exemplified in: the Sixteen *kalas* of *Chandra*; and a *mandala* of sixteen *pada* called *Mahapitha Mandala*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven and, therefore, the planet *Ketu* (the descending node of the moon) (7). Additionally, it represents the *Vishudha Chakra*. Twenty-eight--referring to the combined number of petals--is an auspicious number, this numeral represents a number that is associated with the moon's cycle--twenty-eight days. It is a perfect number arrived at by the addition of its divisors. It is exemplified in the number of "mansions" in the moon. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet Saturn (*Shani*) (8). When reduced it produces one and, therefore, the Sun (*Ravi* or *Surya*) (1).

Although this *yantra* is not quite as complex as the *Maha-Lakshmi yantra* (III), it does emphasize the feminine principle in a most definite manner. (APR, LC II, LC, DS, SPS, JN, VM, TR, RG, SH, HKS)

Plate 59 -- Maha-Lakshmi Yantra (V)
(APR. 6g. 121)



Maha-Mritanje (Shiva) Yantra

Maha-Mritanje, a *Shaiva yantra*, is the one who conquers death, brings good fortune, protects one from dreadful diseases and dispels all evil. This deity is considered to be a form of the Lord *Shiva* who, in this capacity, assumes a sustaining role generally associated with the Lord *Vishnu*.¹²⁵

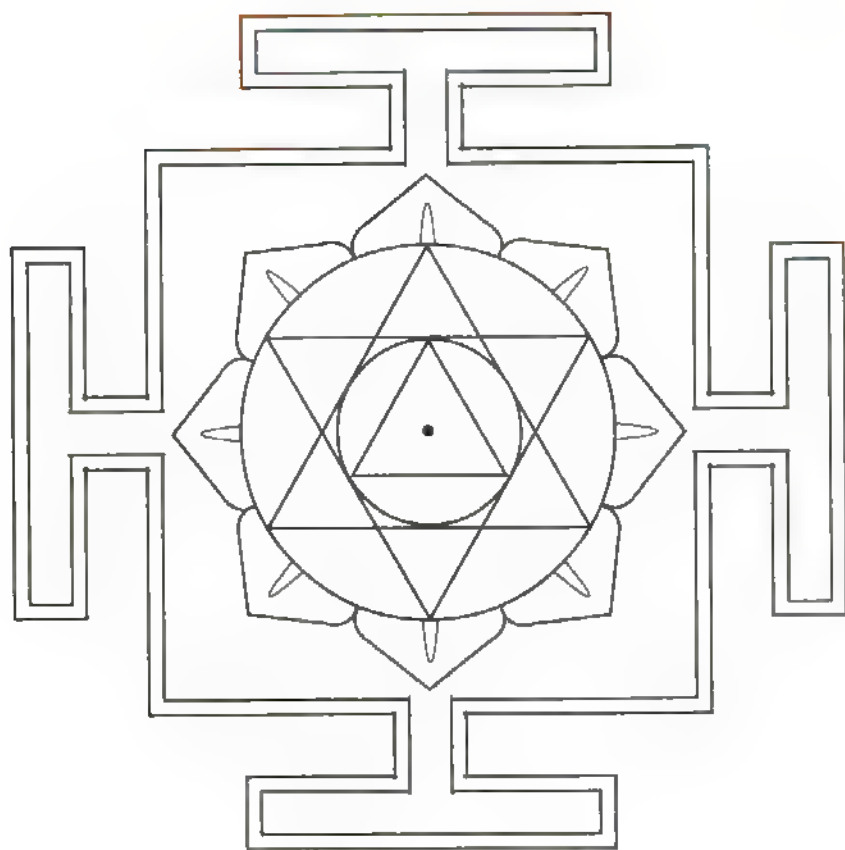
The *Maha-Mritanje (Shiva) Yantra*, a *Shaiva yantra*, is composed of a two stepped sacred enclosure (*bhupura*). Within the *bhupura* is a lotus of eight petals (*ashta-dala padma*). The petals encircle a six pointed star (*shatkona*) composed of a triangle with its apex oriented upwards and a triangle pointed downwards. Within the *shatkona* is a circle enclosing a triangle with its apex oriented upwards—masculine and *linga*. At the center of the inner triangle is a *bindu*.

Two, three, six and eight are four numbers which may be seen to assume some importance in this *yantra*. Two—referring to the *bhupura*—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left, and the moon. It is exemplified in: the concept of *Shukti-Shukla*, right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)—air or wind (*vayu*, *marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajña Chakra*. Three—as a referent to the *trikona*—symbolizes denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahmā*, *Vishnu*, *Shiva*; the trinity of *Sarasvatī*, *Lakshmi*, *Parvatī* or *Maha-Sarasvatī*, *Maha-Lakshmi*, *Maha-Kali*, *trishula*; the Three Regions or the Three Worlds (Indic *triloka*) being: *arupadhātu*, *rupadhātu*, *kamadhātu*; the Three Cities (Indic: *tripura*); the Three Times (*kāla*) being: *bhūta-kāla* (past), *vartamana-kāla* (present), *bhavishya-kāla* (future), the Three Forces (*guṇa*) being: *sātvaguna*, *rajoguna*, *tamoguna*; the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kāma* (pleasure); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* avatar; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Bṛhaspati* or *Guru*). Six—referring to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*); the six *Chakras* being: *Muladhara*, *Svadhusthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajña*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhusthana Chakra*. Eight—as a referent to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-muddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*), the Octave of *Prakṛiti* (the elemental nature) being: *ākasha*, *vayu*, *tejas*, *ap*, *kṣiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The mantra recited is: "Om Hoong Joong Om Bhoorbhava svah / Om Tryamakam Yajamaha Saugandhim / Pushtivardhanam diyoyona Parchodyat / Urvarukmev Bandhananmrityonu mamritsmat Svaha / Bhoova Bhooh om Sah joon Hoong Om."¹²⁶ (LC, LC II)

Plate 60-- Maha-Mritanje (Shiva) Yantra

(I.C. fig. 3.18, I.C. II, p. 25)



Mangala (Hanuman) Yantra

Whereas a majority of the *yantras* considered herein are dedicated to the worship of specific deities and, secondarily, to their realms of influence. This *yantra* is far more specific and may be ranked with those *Tantric yantras* that are of the *Shanti Karan* variety. As a *yantra* of pacification, one prays to *Mangala* to rid one of debts, high blood pressure and rashes. Even though this *yantra* is ascribed to *Mangala* (Mars) it is also attributed to *Hanuman*.

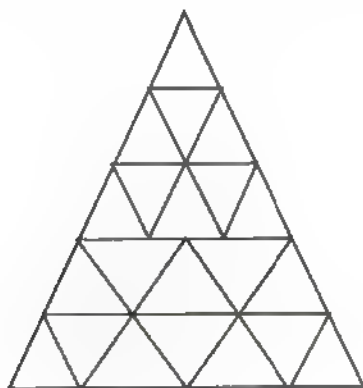
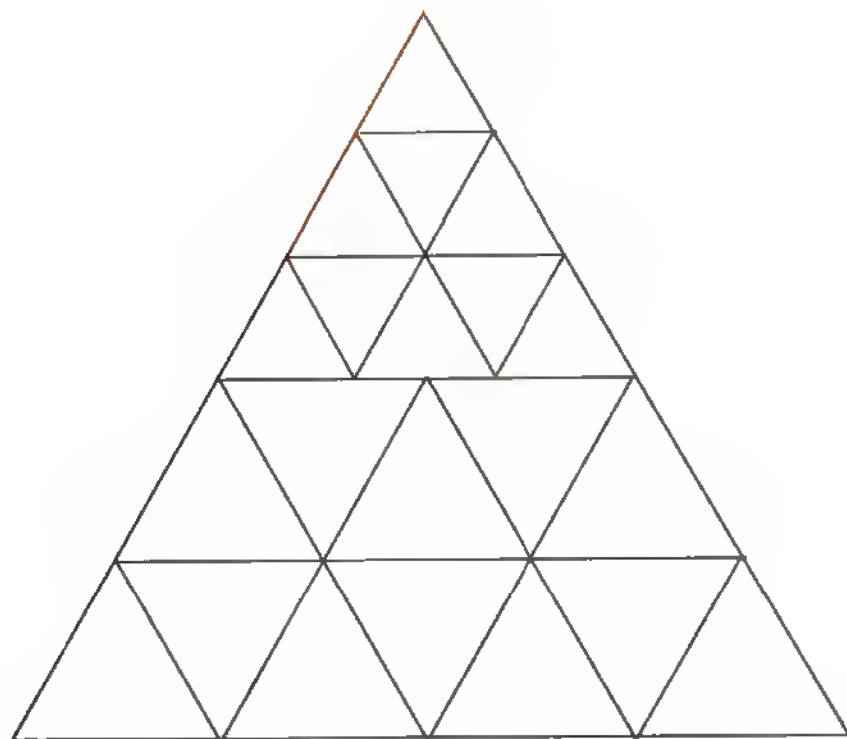
The *Mangala* (a *Navagraha*) *Yantra* is composed of a series of triangles (*trikona*), twenty-one in all, set in five rows: seven in the bottom row, five in the second and third rows, three in the fourth row and one in the top row. Unlike other deity *yantras* this *yantra* is not enclosed within a sacred enclosure (*bhupura*).¹²⁷ Within each of the triangles is inscribed a different name of *Mangala*, they are not shown here.

One, three, five, seven and twenty-one are five numbers which can be seen as assuming some significance in this *yantra*. One--referring to the single, large *trikona*--denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. It is exemplified in: day, bright; the right (hand); the first of the five elements (*pancha-tanmatras*)--ether (*akasha*, *vyoma*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Three--as a referent to the row of three *trikona*--denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in the trinity of *Brahma*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati*; *trishula*; the Three Worlds (Indic: *triloka*); the Three Cities (Indic: *tripura*); the Three Times (*kāla*); the Three Forces (*guna*); the *trivarga* (objects of human pursuit); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* avatar; and the third of the five elements (*pancha-tanmatras*)--fire (*tejas*, *agni*). Five--referring to the five rows and the two rows of five *trikona*--symbolizes magical properties, mental activity, intelligence, and the natural elements both positive and negative. This integer represents the natural man, is revolutionary and reduces all to the meaningful. It is created from the masculine three and the feminine two and, therefore, to many represents love, the union of the masculine and the feminine. It is exemplified in: the Five Subtle Elements (Indic: *tanmatras* or *panchatanmatras*); the Five Sense Particulars (Indic: *panchabhutas* or *mahabhutas*); the Five Truths (Indic: *pancha-tattva*), the five "M's" (*Panchamakara*) of the *vamanachara Tantra*; the five *skandhas*; the Five Evolutes of *Maya* (*pancha-kanchukas*); the Five-Headed *Hanuman* (Indic: *Panchamukha Hanuman*); the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body--head, arms and legs, and the fifth of the five elements (*pancha-tanmatras*)--earth (*kshiti*, *prithvi*). Seven--referring to the row of seven *trikona*--denotes the sacred, the mystic being made up of the spiritual three (masculine) plus the practical four (feminine), is often considered as the number of creation and perfection, as well as natural law. It is exemplified in: the seven Hindu planets; the seven days of the week; the phases of the moon; the Seven Mothers (Indic: *Saptamatrikas*); the *sapta-dhatu*; the Seven Factors of Enlightenment (Indic: *satta-bojjhanga*); within the *Vedas*: the seven wives (sisters) of *Agni*, his seven tongues; the seven streams of *soma*; the *sapta-rishis*; and the mythogeographic: *sapta-loka* (seven worlds), *sapta-para* (seven cities), *sapta-dwipa* (seven sacred islands), *sapta-aranya* (seven deserts), and *sapta-samudra* (seven holy seas). Twenty-one--referring to the total number of *trikona*--denotes perfection, and success. It is related to the cycles of the moon. As a compound number it is associated with: the Moon (*Chandra* or *Soma*) (2) and the Sun (*Ravi* or *Surya*) (1). When reduced it produces three and, therefore, the planet Jupiter (*Brihaspati* or *Guru*) (3).

The *mantra* employed for the *Mangala (Hanuman) yantra* is: "Om Karang Kareeng Karoong sah Bhoomaya Namaha" or "Om Karang Kareeng Karoong sah Bhoomaya Namaha sah Karoong Kareeng Karang Om."¹²⁸ (LC)

Plate 61 -- Mangala (Hanuman) Yantra

(I.C. fig. 2.8)



Isosceles variation

Matangi Yantra (I)

Matangi (aka *Chandali*) thought by some to be an aspect of *Sarasvati*, hence, she is associated with speech. This goddess is one of *Dasha-Mahavidyas* of *Maha-Kali*. Called 'the cow elephant,' this eminent goddess, a *Tantric Shakti*, represents one of the ten aspects of divine night. *Matangi's* realm is the power of domination, the night of delusion and the power to dominate. She is also an advisor to *Lakṣmī* (*Tripura-Sundarī*).¹²⁹

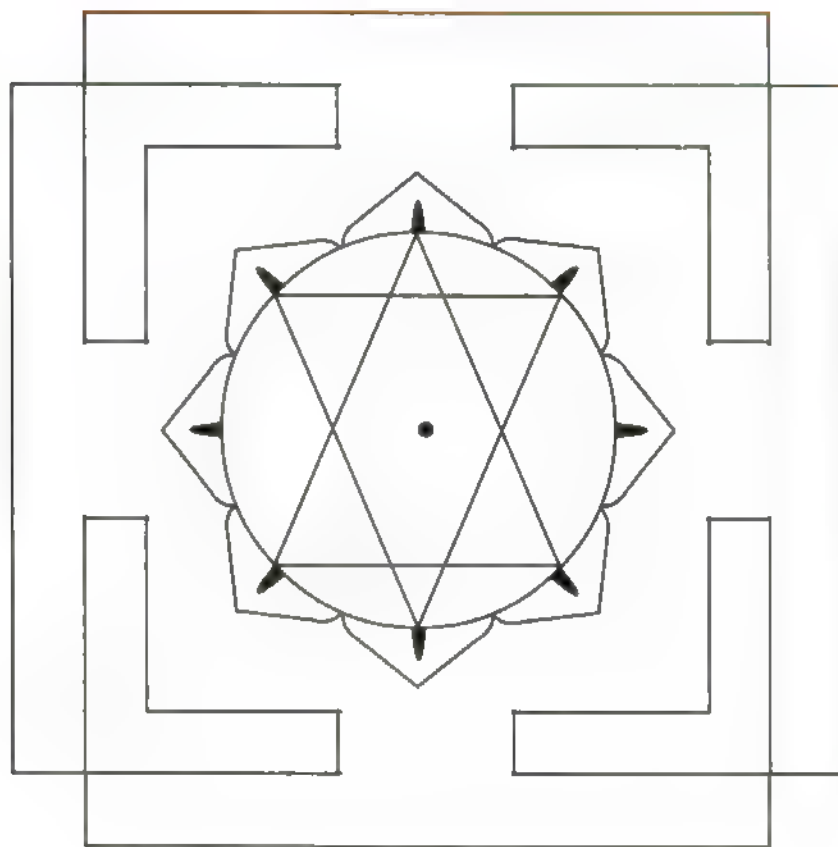
The *Matangi Yantra* (I), a *Shakti yantra*, here comprises a single level sacred enclosure (*bhupura*) of an interlocking design. Within the *bhupura* is an eight petals (*ashta-dala padma*) with darkened centers.¹³⁰ The *ashta-dala padma* is oriented to the cardinal and intercardinal points. This *padma* encircles a six pointed star (*shatkona*) made up of two isosceles triangles, one oriented upwards, the other downwards. The corners of the *shatkona* are anchored towards the dark centers of the lotus petals. This *shatkona* composed of isosceles triangles symbolizes the dynamic element of the icon. At the center of the *yantra* is *bindu*.

One, six and eight are three numbers which appear to bear significance. One—referring to the *bhupura*—represents the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand), the first of the five elements (*panchatanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Six—as a referent to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world, material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers ($2 \times 3 = 6$) signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona chakra* of the Lord *Vishnu*; the Six Insights (*Indic. darshana*); the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-nidhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The *mantra* recited is: "Om Hareng Matangaya Namaha"¹³¹ or "Aum Hring Kling Hum Matangaye Phat Svaha."¹³² (APR, LC, SPS, PR, AM, LC, LC II, HJ)

Plate 62 – Matangi Yantra (I)

(APR, fig. 131, LC, fig. 3.16, SPS, Pl. 11)



Mantangi Yantra (II)

Matangi is the goddess who possesses the power of dominion. She, the embodiment of emotional frenzy, exhibits here a *yantra* that is far more complex than *Matangi yantra* (I), .

The *Matangi yantra* (II), a *Shakti yantra*, comprises a three level sacred enclosure (*bhupura*). This *bhupura* encloses three bands of lotus (*padma*). The outer band possesses but four large enfolding petals (*chatur-dala padma*). The middle band is made up of sixteen petals (*shodasha-dala padma*). Finally, the inner band has eight petals (*ashta-dala padma*) in adynamic orientation. The three lotus total twenty-eight petals. These three bands encircle a five pointed star (*panchakona*) within which is a triangle (*trikona*) with its apex oriented downwards—feminine and *yonu*. At the very center is a dot (*bindu*).

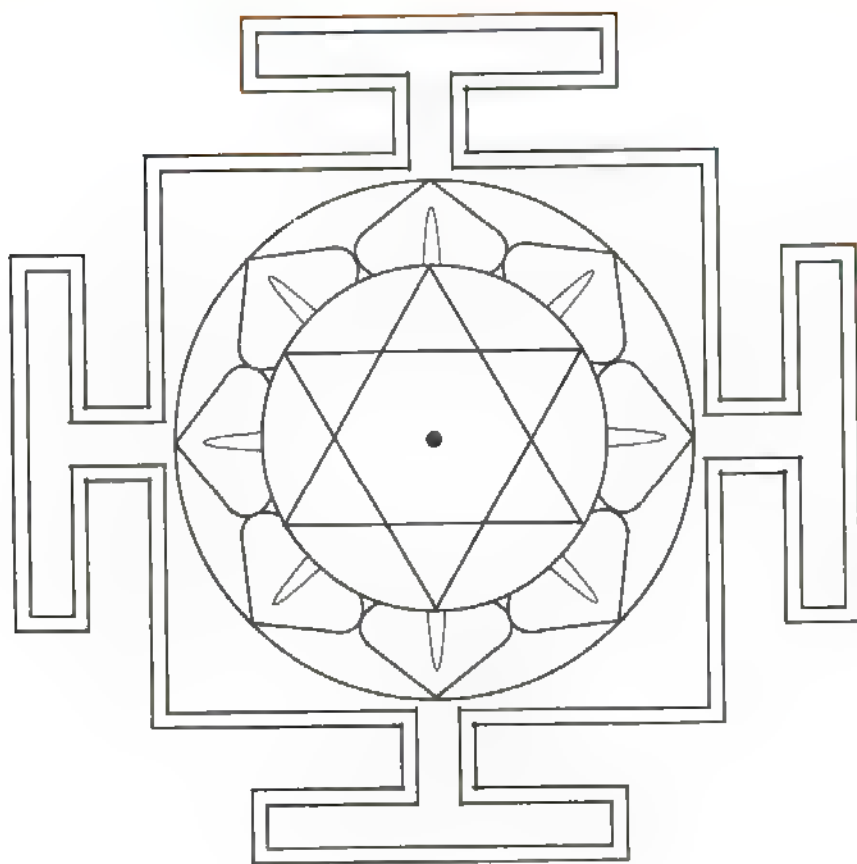
One, three, four, five, eight sixteen and twenty-eight are seven numbers which merit consideration. One—referring to the single *panchakona* and *trikona*—denotes the source, the monad, the first principle, unity, The Absolute One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. It is exemplified in: day, bright, the right (hand); the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). Three—as a referent to the *trikona*—denotes perfection, the trinity, the divine family (father, mother, child). It is exemplified in: the trinity of *Brahmā*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati*, *trishula*, the Three Worlds (Indic: *triloka*), the Three Cities (Indic: *tripura*), the Three Times (*kāla*); the Three Forces (*guna*); the *trivarga* (objects of human pursuit), and the third of the five elements (*pancha tanmatras*)—fire (*tejas*, *agni*). Four—referring to the *chatur-dala padma*—denotes completeness, perfection, the practical element. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: *chatur appamannaya*), the Four Psychic Powers (Indic: *chatur-iddhipada*), the four *Vedas*; the four *Pradhartas*; the four streams of milk from the heavenly udder creating the four sacred rivers, the *chakrasudarshana* (disc) of the Lord *Vishnu*, the Four Guardians of the Quarters (Indic: *Lokapala*), the fourth of five elements (*pancha-tanmatras*)—water (*ap*), the cardinal directions; and the four phases of the moon. Five as a referent to the *panchakona*—denotes magical properties, mental activity, intelligence, and the natural elements both positive and negative. It is created from the masculine three and the feminine two and, therefore, to many represents love, the union of the masculine and the feminine. It is exemplified in: the Five Subtle Elements (Indic: *tanmatras* or *panchatanmatras*), the Five Sense Particulars (Indic: *panchabhutas* or *mahabhutas*); the Five Truths (Indic: *pancha-tattva*); the five 'M's' (*Panchaniakara*); the five *skandhas*, the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body—head, arms and legs; and the fifth of the five elements (*pancha-tanmatras*)—earth (*kṣiti*, *prithvi*). Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature), and the sacred eight petal lotus. Sixteen—represented by the *shodasha-dala padma*—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is exemplified in: the Sixteen *kalās* of *Chandra*; and a *mandala* of sixteen *pada* called *Mahapitha Mandala*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven and, therefore, the planet *Ketu* (the descending node of the moon) (7). Finally, twenty-eight—referring to the total petals—is an auspicious number, this numeral represents a number that is associated with the moon's cycle—twenty-eight days. It is exemplified in the number of 'mansions' in the moon. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet Saturn (*Shani*) (8). When reduced it produces one and, therefore, the Sun (*Ravi* or *Surya*) (1). (DS, APR, LC, SPS, PR, AM, LC, LC II)

Mantangi Yantra (III)

The *Matangi Yantra* (III), a *Shakti yantra*, is essentially identical to the *Matangi Yantra* (II). It comprises a double level sacred enclosure (*bhupura*) and within the *bhupura* is an eight petals (*ashta-dala padma*). The *ashta-dala padma* is oriented to the cardinal and intercardinal points. This *padma* encircles a *shatkona* made up of two equilateral triangles, one oriented upwards, the other downwards. At the center of the *yantra* is *bindu*.

Two, six and eight are three numbers which appear to bear significance. Two--referring to the *bhupura*--represents duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of *Shakti-Shakta*; right-left, heaven-hell, day-right; two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)--air or wind (*vayu, marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Six--as a referent to the *shatkona*--denotes the macrocosmic--the spiritual plus the material world, material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (*Indic darshana*); the six *Chakras* being: *Muladhara, Svadhisthana, Manipura, Anahata, Vishuddha, Ajna*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhusthana Chakra*. Eight--referring to the *ashta-dala padma*--denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-nidhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being: *akasha, vayu, tejas, ap, kshiti, sattva, rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The *mantra* associated with this *yantra* is: "Om Hareng Matangaya Namaha"¹³³ or "Aum Hring Kling Hum Matangaye Phat Svaha"¹³⁴ (HJ, APR, LC, SPS, PR, AM, LC, LC II)



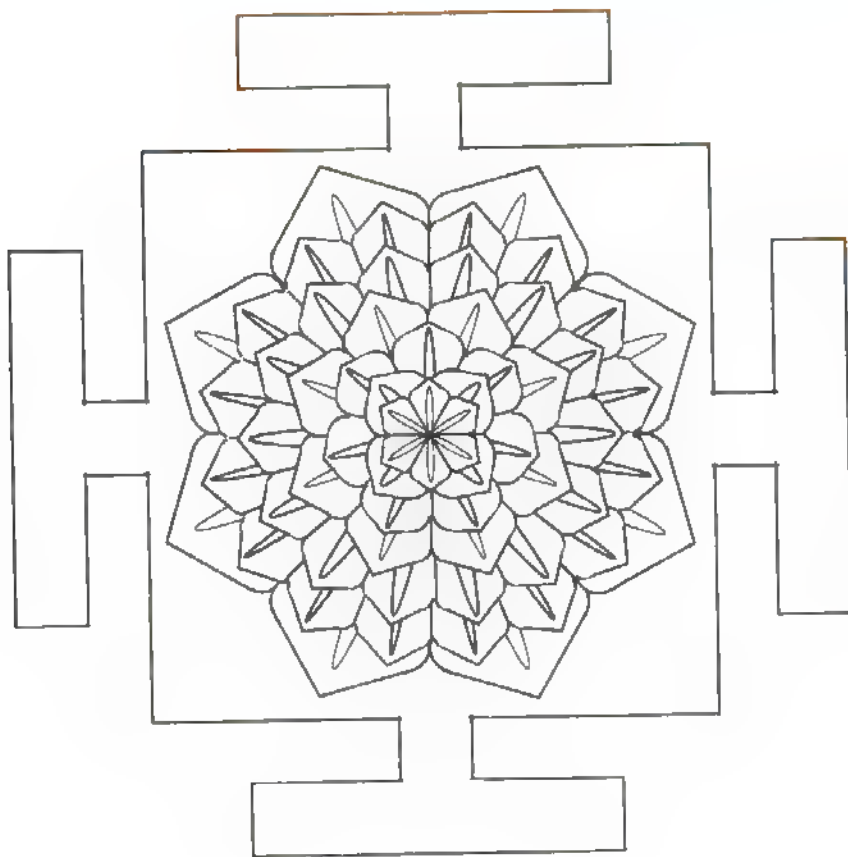
Matsya (avatara) Yantra

Matsya is one of the five early *Dashavatara*s of the Lord *Vishnu*. He is known variously as the "fish incarnation" or the "fish-man," and is associated with the great flood, which seems to be similar to the flood from the *Book of Genesis*. The flood was decreed due to the depravity of man. As *Matsya*, the Lord *Vishnu* appeared and carried *Manu*, the father of the new human race, to safety. Thus he fulfills the role of preserver.

The *Matsya Yantra*, a *Vaishnava yantra*, embodies a sacred enclosure (*bhupura*) of a single level. It is one of the more complex *yantras* associated with the *Dashavatara*s. The inner precinct is made up of seven lotus one superimposed over the other: a lotus of eight petals (*ashta-dala padma*) in the outer band, sixteen (*shodasha-dala padma*) in the second band, fourteen (*chaturdasha-dala padma*) in the third band and eight petals in the fourth band. These first four lotus—i.e., those with eight, sixteen, fourteen and eight petals—are not oriented to the cardinal points of the compass, thereby underlining their dynamic qualities. There are seven in the fifth band oriented to the points of the compass and four in the sixth band not oriented to the points of the compass. The inner lotus possesses a six petal lotus (*shash-dala padma*) oriented to the points of the compass. At the center is a *bindu*.

One, four, six, seven, eight, fourteen and sixteen are seven important numbers in this yantra. One—referring to the *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. It is exemplified in: day, bright, the right (hand); the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Four—referring to the *chatur-dala padma*—symbolizes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This numeral is the perfect number of a higher plane, a number whose $\sqrt{}$ is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: *chatur-appamannaya*); the Four Trances (Indic: *chatur-jhana*); the Four Psychic Powers (Indic: *chatur-iddhipada*); the four *Vedas*; the four *Pradhargas*; the four streams of milk from the heavenly udder creating the four sacred rivers, the *chakrasudarshana* (disc) of the Lord *Vishnu*; the Four Guardians of the Quarters (Indic: *Lokapala*), the fourth of five elements (*pancha-tanmatras*)—water (*ap*); the cardinal directions, and the four phases of the moon. It is associated astronomically with the planet *Rahu* (the ascending node of the moon). Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane justice and balance between attraction and repulsion, positive and negative. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-niddhi*) of *Kubera*, the Eight Mothers (*ashta matrkas*); the Octave of *Prakriti* (the elemental nature); and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Fourteen—referring to the *chaturdasha-dala padma*—denotes involution, transmutation and relates to sexual relations. It is exemplified in the full moon, two of the moon's four cycles (waxing and waning); the Fourteen Principle *nadis*; the Fourteen *bhuvanas*; and the *Chaturdasha-dala trikona* (*Sarva Saubhagya-Dayaka Chakra of the Shri Chakra*). As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces five and, therefore, the planet Mercury (*Budha*) (5). Sixteen—referring to the sixteen-petaled lotus—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose $\sqrt{}$ is 4. It is exemplified in: the Sixteen *kulas* of *Chandra*, and a *mandala* of sixteen *pada* called *Mahapitha Mandala*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven and, therefore, the planet *Ketu* (the descending node of the moon) (7). (DS, SPS, RG, TR, MS, SH, VM)

Plate 65 -- Matsya (avatara) Yantra
(DS, #29, SP5, Pl. 12)



Mrit-Sanjivani Yantra

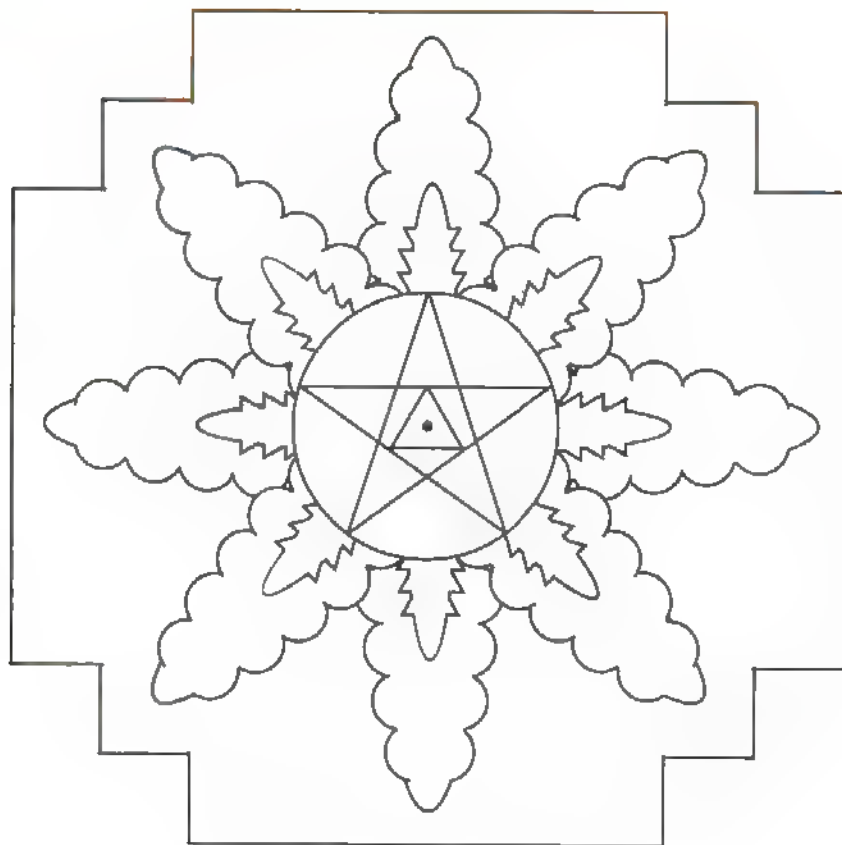
Mrit Sanjivani is one of the companions of the *Ashvini-Devalas*.¹³⁵ The *Ashvini-devatas* (aka *Ashvinikumaras*) are twin deities who were important *Devas* during the Vedic period. They are the personification of heaven and earth and are the heavenly physicians. Since the employment of the *Mrit-Sanjivani Yantra* is for the protection from disease, the use of this demu-deity *Mrit-Sanjivani*, the personification of the herb, is an appropriate intercessor. The herb *mritasanjivani* is said to restore life and is to be found on Mt. Meru.

The *Mrit-Sanjivani Yantra*, a *Shanti Karan yantra*, consists of a simple one step sacred enclosure (*bhupura*). Within this precinct is a circle which encloses eight leaf-forms with ragged centers—an icon of *mritasanjivani*—oriented to the cardinal points of the compass. These six leaf-forms surround a circle within which is a five pointed star (*panchakona*). Within the center pentagonal area of this star is a triangle (*trikona*) with its apex oriented upwards—masculine and *linga*. At the center is a *bindu*.

One, three, five and eight are the four numbers which appear to be of some importance in this yantra. One—referring to the *bhupura*—denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. It is exemplified in: day; bright; the right (hand), the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 pada). It is associated astronomically with the Sun (*Ravi* or *Surya*). Three—as a referent to the *trikona*—signifies perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahmā*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati*; *trishula*, the Three Worlds (Indic: *triloka*); the Three Cities (Indic: *tripura*), the Three Times (*kala*), the Three Forces (*guna*); the *trivarga* (objects of human pursuit), the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* avatar; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Five—referring to the pentagram—denotes magical properties, mental activity, intelligence, and the natural elements both positive and negative. This integer represents the natural man, is revolutionary and reduces all to the meaningful. It is created from the masculine three and the feminine two and, therefore, to many represents love, the union of the masculine and the feminine. It is exemplified in: the Five Subtle Elements (Indic: *tanmatras* or *panchatanmatras*), the Five Failings or Weaknesses, the Five Sense Particulars (Indic: *panchabhutas* or *mahabhutas*); the Five Truths (Indic: *pancha-tattva*), the five 'M's' (*Panchamakara*), the five *skandhas* being: *rupa*, *vidana*, *sanini*, *sanskara*, *vidyana*; the Five Evolutes of *Maya* (*pancha-kanchukas*), the Five-Headed *Hanuman* (Indic: *Panchamukha Hanuman*); the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body—head, arms and legs, and the fifth of the five elements (*pancha-tanmatras*)—earth (*kshiti*, *prithvi*). It is associated astronomically with the planet Mercury (*Budha*). Finally, eight—referring to the eight-leaved form—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta niddhi*) of *Kubera*, the Eight Mothers (*ashta-matris*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The mantra employed for the *Mrit Sanjivani yantra* is: 'Om Joom Sahi Ma Palay, Palay.'¹³⁶ (LC, HKS, VM)

Plate 66 -- Mrit-Sanjivani Yantra
(LC, fig. 2.7)



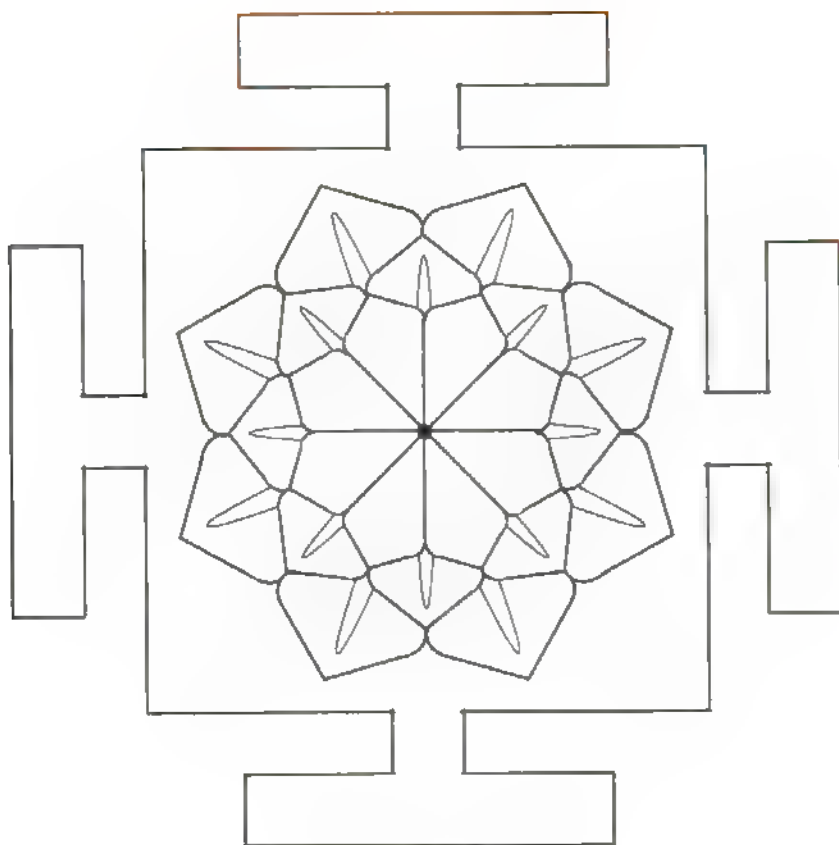
Narasimha (avatara) Yantra

Narasimha is one of the five early *Dashavatara*s of the Lord *Vishnu*. He is known as the man-lion. The Lord *Vishnu* took the form of *Narasimha* to annihilate the demon *Hiranyakashipu* (brother of *Hiranyaksha*) who was tormenting the gods. In this avatara, the Lord *Vishnu* is displayed in an unusual fierce, destructive role. Although, in destroying *Hiranyakashipu*, he "sustains" the celestial *status quo*.

The *Narasimha Yantra*, a *Vaishnava yantra*, consists of a sacred enclosure (*bhupura*) of a single level. Within this precinct is to be found three lotus. All three lotus contain eight petals each (*ashta-dala padma*). Together, the petals total twenty-four. However, the outer and the inner *ashta-dala padma* are in the dynamic, feminine orientation. The outer lotus as well as the inner lotus are not orientated to the cardinal points of the compass, thereby underlining their dynamic quality. The middle lotus is oriented to the cardinal points. At the very center is a *bindu*, the axis of the *yantra*.

One, eight and twenty-four are numbers of some consequence in this *yantra*. One—referring to the *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (*panchatanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Eight—signified by the *ashta dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Twenty-four—referring to the total petals—denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes *Rahu*. This integer represents a cosmic number, and is considered a lucky number as. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces six ($2 + 4 = 6$) and, therefore, the planet Venus (*Shukra*) (6) (DS, SPS, RG, TR, VM, MS, SH).

Plate 67 -- Narasimha (avatara) Yantra
(DS, #21, SPS, Pl 2)



Navagraha Yantra (Magic Squares)

The *Navagrahas* do possess a position of some importance and one may find shrines dedicated to them in numerous temples. This is particularly evident in temples in the south of India and in areas populated by the Tamuls. The normal arrangement of the *Navagrahas* is with the Sun in the middle and the other eight arrayed around at the cardinal and intercardinal points.

The *Navagraha yantras*, of the astrological *yantra* variety and the *puja* type, consist of magic squares of nine sections each. They are a type of *yantra*, different from the *Shakti*, *Vaishnava* or *Shaiva yantras* in that they do not possess a *bhupura*. The magic square is an object/form that is not unique to India, but is to be found in a number of cultures.¹²⁷ As a *yantra* form, the (magic) square is not unusual, but is used in many forms of supplication and also for a number of deities. Additionally, it is a form that is employed in the basic plan of sacred temples and shrines within the Hindu tradition, even unto today.¹²⁸

The numbers within the magic circles are consecutive numbers of nine integers—beginning with one (1-9) for Sun, two (2-10) Moon, three (3-11) for Mars, four (4-12) for Mercury, five (5-13) for Jupiter, six (6-14) for Venus, seven (7-15) for Saturn, eight (8-16) for *Rahu* and nine (9-17) for *Ketu*. The numbers are all arranged in the same, precise manner—beginning with the west square, then the northeast, then the south, then the southeast, then the center, then the northwest, then the north, then the southwest and finally the east. Additionally, the magical quality of this arrangement is to be found in the fact that if any rank or file of numbers and the two sets of diagonals within a single square, when added together produce the same sum.

Those sums and the particular *mantra* for the deities are: *Surya* which produces fifteen, the *mantra* is "Om Oang Rang Raviaya Namaha;" *Chandra* which gives eighteen, the *mantra* is "Om Oang Soong Somaya Namaha," *Mangala* which yields twenty-one, the *mantra* is "Om Oang Bhaung Bhoomaya Namaha;" *Budha* which provides twenty-four, the *mantra* is "Om Oang Hrang Hreeng Bung Budhaya Namaha;" *Brihaspati* or *Guru* which produces twenty-seven, the *mantra* is "Om Oang Gung Guruaya Namaha;" *Shukra* which gives thirty, the *mantra* is "Om Oang Sung Sukraya Namaha;" *Shani* which yields thirty-three, the *mantra* is "Om Oang Eang Hareeng Shreeng Shani Charya Namaha," *Rahu* which provides thirty-six, the *mantra* is "Om Oang Rang Rahuaya Namaha;" and *Ketu* which produces thirty-nine, the *mantra* is "Om Oang Bhung Ketuaya Namaha."¹²⁹

Eleven numbers have certain significance—three, nine, fifteen, eighteen, twenty-one, twenty-four, twenty-seven, thirty, thirty-three, thirty-six and thirty-nine. Three—referring to any rank or file of the magic squares—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahmá*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*, *trishula*, the Three Regions or the Three Worlds (*Indic triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*, the Three Cities (*Indic tripura*); the Three Times (*kála*) being: *bhuta-kala* (past), *vartamana kala* (present), *bavishya-kala* (future); the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*; the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure), the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* avatar; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Nine—referring to the numbers of *pada* in the magic square—symbolizes completion, perfection, force, wisdom and silence. A number whose $\sqrt{}$ is 3, therefore, a magnification of that sacred number and by association itself a most sacred number. This number connotes completion and space. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number. It is exemplified in: the nine orifices of the body; the gestation period of the human being, the number of *pada* in the smallest magic square; the *Navagrahas*, the *Nava-Durgas*; *nava-nadis*; the Nine Classes of *Yoginis*; the

Plate 68 -- Navagraha Yantra (Magic Squares)

(LC figs. 29, 29A)

6	7	2
1	5	9
8	3	4

Sun (Surya)

7	8	3
2	6	10
9	4	5

Moon (Chandra)

8	9	4
3	7	11
10	5	6

Mars (Mangala)

9	10	5
4	8	12
11	6	7

Mercury (Budha)

10	11	6
5	9	3
12	7	8

Jupiter (Brihaspati)

11	12	7
6	10	14
13	8	9

Venus (Shukra)

12	13	8
7	11	15
14	9	10

Saturn (Shani)

13	14	9
8	12	16
15	10	11

Rahu

14	15	10
9	13	17
16	11	12

Ketu

Navagraha Yantra (Magic Squares) (Continued)

Nine Jewels (Indic: *navaratna*) being: pearl, ruby, topaz, diamond, emerald, coral, sapphire, moonstone, sardonyx, and the *Pitha Mandala* made up of nine *pada*. It is associated astronomically with the planet Mars (*Mangala*, *Kuja* or *Angaraka*). Fifteen—the sum of *Surya's yantra*—denotes cosmic completeness, destiny. This number is considered to be a fatal number associated with chance. Fifteen is also auspicious in its make up. It is exemplified in: the fifteen world planes being, six in *Kamaloka*, five in *Rupaloka* and four in *Arupaloka*, and is the sum of the various directions in a nine *pada* magic square of *Surya*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Mercury (*Budha*) (5). When reduced it produces six ($1 + 5 = 6$) and, therefore, the planet Venus (*Shukra*) (6). Eighteen—the sum of *Chandra's yantra*—denotes completeness ($9 + 9 = 18$), it can also denote chaos, deadlock and a spiritual hinderance. It is exemplified in: the eighteen *parvas* of the *Mahabharata*; the eighteen chapters of the *Bhagavadgita*, and sunset (the eighteenth hour or 6:00 P.M.). As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Saturn (*Shani*) (8). When reduced it produces nine ($1 + 8 = 9$) and, therefore, the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9), three aggressive "planets." Twenty-one—the sum of *Mangala's yantra*—denotes perfection, and success ($1 + 2 + 3 + 4 + 5 + 6 = 21$, $3 \times 7 = 21$). It is related to the cycles of the moon, $3 \times 7 = 21$ in this instance all three numbers are masculine. As a compound number it is associated with: the Moon (*Chandra* or *Soma*) (2) and the Sun (*Ravi* or *Surya*) (1). When reduced it produces three ($2 + 1 = 3$) and, therefore, the planet Jupiter (*Brihaspati* or *Guru*) (3). Twenty-four—the sum of *Budha's yantra*—denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes *Rahu*. This integer represents ($6 \times 4 = 24$, $3 \times 8 = 24$, $12 + 12 = 24$, $1 \times 2 \times 3 \times 4 = 24$) a cosmic number, being $12 + 12 = 24$, and is considered a lucky number as $2 + 4 = 6$. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces six ($2 + 4 = 6$) and, therefore, the planet Venus (*Shukra*) (6). Twenty-seven—the sum of *Brihaspati* or *Guru's yantra*—denotes sacredness as $3 \times 9 = 27$ and energy as in the union of two opposites. This integer represents the first masculine cube (3^3). It is exemplified in: the number of beads in a *Sumirni Mala*, the number of planets or stars which are used to determine the length of a Hindu temple; and is the number of nights in which the moon is visible. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet *Ketu* (the descending node of the moon) (7). When reduced it produces nine ($2 + 7 = 9$) and, therefore, the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9). Thirty—the sum of *Shukra's yantra*—denotes a psychic numeral and is auspicious in its make up ($10 + 10 + 10 = 30$, $3 \times 10 = 30$). It is exemplified in: the classes of beings in the three spheres—i.e., ten in *Kamaloka*, sixteen in *Rupaloka*, and four in *Arupaloka*; Lord Krishna assumed 64 *vidyas* in thirty days, the days in a solar month; and $1/12$ of a circle ($30 \times 12 = 360^\circ$). As a compound number it is associated with the planet Jupiter (*Brihaspati* or *Guru*) (3) [0]. Thirty-three—the sum of *Shani's yantra*—denotes perfection (two three's) (3×3), or $3 \times 11 = 33$, and completion. It is exemplified in: the thirty-three deities of the *Vedas*—eight *Vasus*, eleven *Rudras*, twelve *Adityas*, *Indra* and *Prajapati*, and the number of vertebrae in the spinal column. As a compound number, it is related to: the planet Jupiter (*Brihaspati* or *Guru*) (3). When reduced it produces six ($3 + 3 = 6$) and, therefore, the planet Venus (*Shukra*) (6). Thirty-six—the sum of *Rahu's yantra*—denotes a number which represents macrocosmic completeness (3×6 , $6 \times 6 = 36$, $4 \times 9 = 36$, $1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 = 36$), and whose $\sqrt{}$ is 6. This numeral, as any compound number has an opposite effect and may be considered as inauspicious. It is exemplified in the thirty-six *tattvas* of *Kashmiri Sharivism*. It is also the number of *pada* in an *Ugrapitha Mandala*. As a compound number it is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*) (3) and the planet Venus (*Shukra*). When reduced it produces nine ($3 + 6 = 9$) and, therefore, the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (9). Thirty-nine—the sum of *Ketu's yantra*—denotes

Navagraha Yantra (Magic Squares) (Concluded)

a numeral that is auspicious in its makeup: being the perfect three and the magnified perfect nine (3×9), reflecting these two sacred numbers. As a compound number it is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*) (3) and the planet Mars (*Mangala*, *Kuja* or *Angaraka*). When reduced it produces nine ($3 + 9 = 12 = 3$) and, therefore, the planet Jupiter (*Brihaspati* or *Guru*) (3).

The individual *mantras* of these nine magic squares are noted above. (LC, LC II, TR, RG, MS, VM, SH, PR)

Navagraha Yantra (Combined)

This *yantra* (magic square) represents the combined form of the *Navagrahas*. *Navagrahas* refer to the nine Hindu gods who represent planetary or astrological forms. The *Navagrahas* are believed to influence not only individual lives, but also the course of nations. They generally assembled in their shrines with *Surya* (Sun) in the center and the other eight arrayed around the sun, at the cardinal and intercardinal points, but in such a manner that they do not face each other.

This *yantra* represents the combined form of the *Navagrahas*. Each square contains the *bijakshara* syllable for each of the nine planets: "Bu" for *Budha*, "Shu" for *Shukra*, "Cha" for *Chandra*, "Vri" ('Bri') for *Guru* (*Brihaspati*), "Ra" for *Rahu*, "Ke" for *Ketu*, "Ma" for *Mangala*, "Sha" for *Shani* and "Su" for *Surya*. The *mantra* recited for the combined form is: "Om Suryee Namaha, Chanderye Namaha, Budhae Namaha, Brahaspatiae Namaha, Mangala Namaha, Shukrae Namaha, Shaniae Namaha, Rahuae Namaha, Ketuae Namaha, Nav Grahae Namaha."¹⁴⁰ The arrangement of the combined *Navagrahas* is as shown immediately below.

Budha	Shukra	Chandra
Brihaspati	Rahu	Ketu
Mangala	Shani	Surya

It is to be noted that both the individual forms noted previously, and the combined form illustrated opposite, *Surya* is not displayed in the central position—being shown first in the individual magic squares (*yantras*) and last in the combined *yantra*. Normally, the *Navagrahas* are so arranged, as noted above, with *Surya* in the center and the other eight surrounding him.¹⁴¹ This 'normal arrangement' is shown immediately below. (LC, RG, LC II, TR, MS, VM, SH, PR)

Chandra	Budha	Brihaspati
Shani	Surya	Ketu
Rahu	Mangala	Shukra

Plate 69 -- Navagraha Yantra (Combined)
(LC, figs 2.9, 2.9A)

बु	शु	च
गु	रा	के
मं	शं	सु

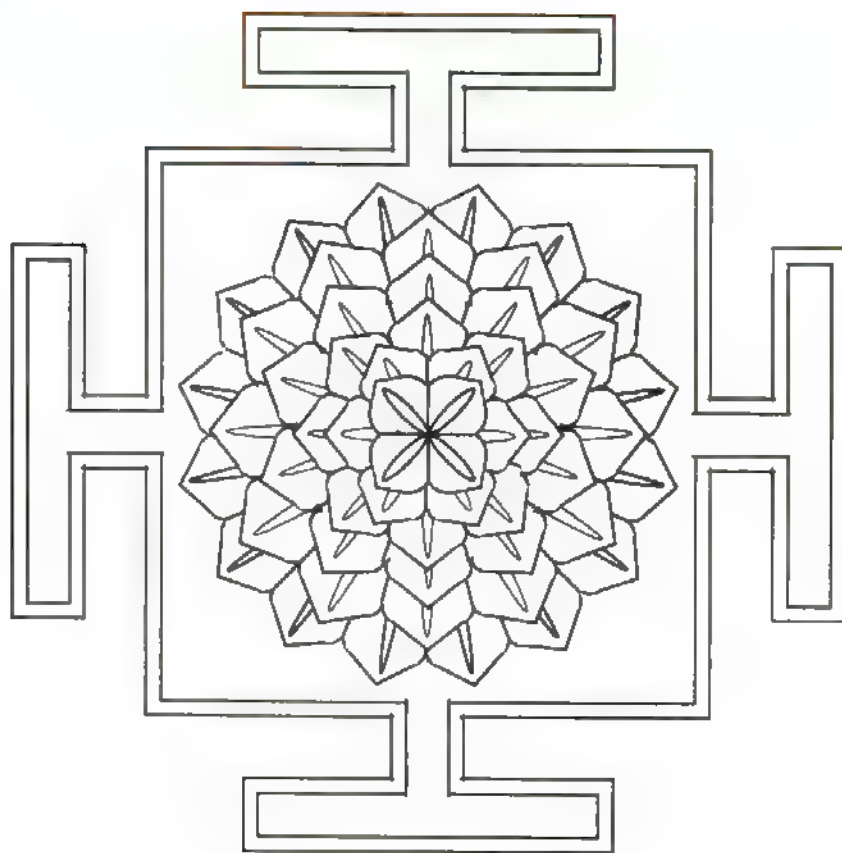
Parashurama (avatara) Yantra

Parashurama (avatara) Yantra

The Parashurama (Rama with a battle axe [parashu]), one of the latter five Dashavatara of the Lord Vishnu was born out of the need to subjugate the Kshatriya (soldier/warrior) caste by the Brahmins. Parashurama, the son of the priest Jamadagni and his consort Renuka, attained through battle, the supremacy of the Brahmins, and spent the rest of his life in the mountains in meditation as a hermit. To redeem himself of all the killing he expiated his sin, gave the world to the Brahmins, and spent the rest of his life in the mountains in meditation as a hermit. The Parashurama Yantra is made up of a two level sacred enclosure (bhupura) followed by sixteen lotus petals (odasha-dala padma) in the second band (dasha-dala padma) in the outer world to the Brahmins, and the rest of his life in the mountains in meditation as a hermit. The Parashurama Yantra is made up of a two level sacred enclosure (bhupura) followed by sixteen lotus petals (odasha-dala padma) in the second band (dasha-dala padma) in the outer world to the Brahmins, and the rest of his life in the mountains in meditation as a hermit. The Parashurama Yantra is made up of a two level sacred enclosure (bhupura) followed by sixteen lotus petals (odasha-dala padma) in the second band (dasha-dala padma) in the outer world to the Brahmins, and the rest of his life in the mountains in meditation as a hermit.

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Plate 70 -- Parashurama (avatara) Yantra
(DS. #13; SPS, Pl. 7)



Rama (avatara) Yantra (I)

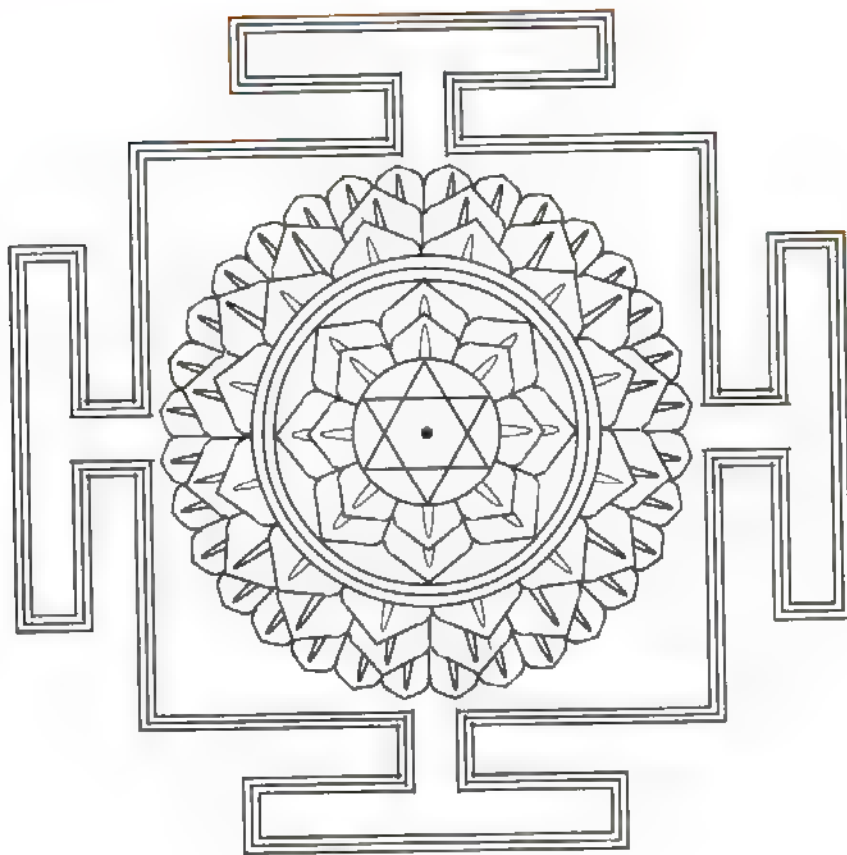
The deity *Rama*, avatar of the Lord *Vishnu*, was born as the son of the King of Ayodhya, *Dasharatha*. One of the accounts describes *Rama* meeting *Parashurama* and absorbing the latter's power, making *Rama* an *aveshavatara* (an incarnation by temporary possession). *Rama* is one of the most popular of the Hindu deities. He typifies the ideal man, the ultimate hero along with his consort *Sita*, who symbolizes the ideal consort/wife.

The *Rama yantra* (I), a *Vaishnava yantra*, constitutes a divine precinct of three levels (*bhupura*). Within this enclosure is to be found five lotus of varying numbers of petals surrounding an inner circle. The outer lotus possesses thirty-two petals (*dvatrimshati-dala padma*), while the next contains sixteen (*shodasha-dala padma*), and the third lotus possesses twelve petals (*dvadasha-dala padma*). The first three lotus are dynamically oriented. The subsequent two lotus, separated from the outer three by a triple-stepped circle (*trivalya*), contain eight petals each (*ashta-dala padma*). The central circle encloses a six pointed star (*shatkona*) made up of an equilateral triangle with its apex oriented upwards and a triangle with its apex oriented downwards. At the center of all is a *bindu*.

Six numbers—i.e., three, six, eight, twelve, sixteen and thirty-two—assume some importance. Three—referring to the *bhupura* and the triple-ringed circle—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati*, *trishula*, the Three Regions or the Three Worlds (Indic: *triloka*), the Three Cities (Indic: *tripura*), the Three Times (*kāla*), the Three Forces (*guna*); the *trivarga* (objects of human pursuit), the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Six—referring to the *shatkona*—denotes the macrocosm—the spiritual plus the material world; material beauty and comfort, divine charity, and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*); the six *Chakras*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-nidhi*) of *Kubera*; the Eight Mothers (*ashta matrikas*), the Octave of *Prakriti* (the elemental nature), and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Sixteen—referring to the *shodasha-dala padma*—symbolizes denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose $\sqrt{}$ is 4. It is exemplified in: the Sixteen *kalās* of *Chandra*; and a *mandala* of sixteen *pada* called *Mahapitha Mandala*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven and, therefore, the planet *Ketu* (the descending node of the moon) (7). Additionally, it represents the *Vishudha Chakra*. Thirty-two—referring to the largest lotus—is a numeral is considered by some to be a perfect number being. It is exemplified in: the thirty-two points of the compass—e.g., south, south-south-east, southeast south-south-east, etc.—and the thirty two characteristics of human physiology. As a compound number it is associated with the planet Jupiter (*Brihaspati* or *Guru*) (3) and the Moon (*Soma* or *Chandra*) (2). When reduced it produces five ($3 + 2 = 5$) and, therefore, the planet Mercury (*Budha*) (5). (DS, SPS, LC, RG, LC II, TR, MS, VM, SH, PR)

Plate 71 -- Rama (avatara) Yantra (I)

(DS, #23, SPS, Pl. 3)



Rama (avatara) Yantra (II)

The story of *Rama (avatara)*, related in the *Ramayana*, is one of the major Indian epics. The combination of fate, human frailty and a heroic propensity that *Ramavatara* exhibits acts as a parallel to the Greek epic heroes.

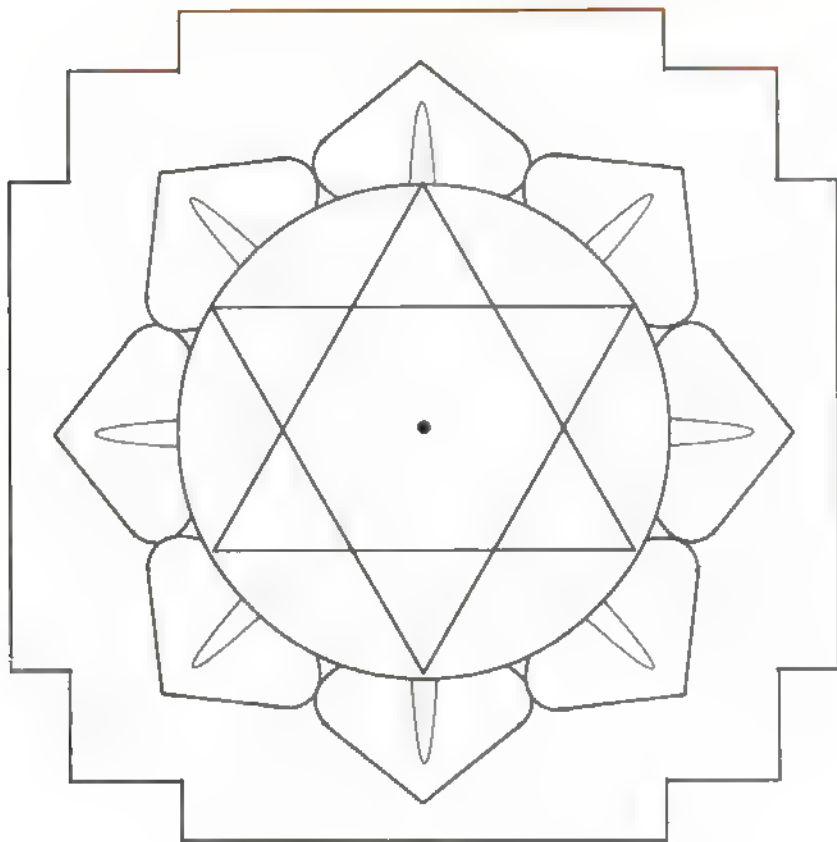
The *Rama Yantra* (II), a *Vaishnava yantra*, is somewhat simpler in makeup than the previous *yantra*. It is composed primarily of a single-stepped divine precinct (*bhupura*). Within this *bhupura* is a sacred eight-petaled lotus (*ashta-dala padma*). This lotus is oriented to the cardinal and intercardinal points of the compass. Within the eight petals is a circle containing a six-pointed star (*shatkona*). It is made up of two equilateral triangles, one oriented upwards, the other downwards. At the center of the whole is a *bindu*.

One, six and eight are three numbers which appear to be of some import. The number one—referring to the *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Six—as a referent to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic *darshana*); the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-niddhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The *mantra* recited for this *yantra* is. "Om Shree Ramaya Namah."¹⁴² (JN, DS, SPS, LC, RG, LC II, TR, MS, VM, SH, PR)

Plate 72 -- Rama (avatara) Yantra (II)

(JN p. 45)



Sarasvati Yantra

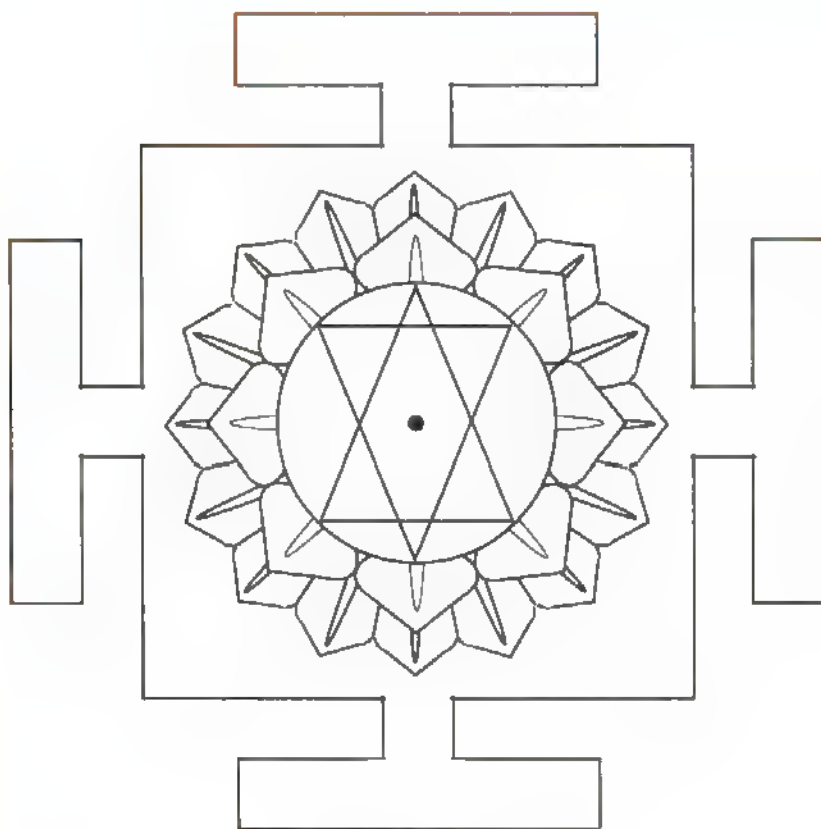
Sarasvati called "the flowing one," in the *Vedic* period, she was a goddess of some importance, related to a heaven sent river and water in general. She cleanses all with her waters. She was said to be present in the creation of the earth, the atmosphere and the heavenly spheres. Supplications are offered her for wealth, children, sustenance and the giver of sons. Later, her nature changes and she becomes a goddess of culture, learning and speech. *Sarasvati* is a form or manifestation of the deity *Devi* and related to the *Vaishnavas* and the *Shakti* sect. As a solitary deity, she is frequently the consort of the Lord *Brahmā*. She was created by the Lord *Brahmā* who became so enamored with her that when she circled him a new face appeared, thereby, giving the Lord *Brahmā* his five heads.

The *Sarasvati Yantra* is composed of a sacred enclosure (*bhupura*) of a single step. Within are two lotus, one superimposed over the other. The outer lotus contains sixteen petals (*shodasha-dala padma*). The inner lotus has eight petals (*ashta-dala padma*). The two lotus together total twenty-four petals. Within these lotus is a circle containing a six pointed star (*shatkona*) comprising an isosceles triangle oriented upwards and one with the apex pointed downwards. The isosceles triangle indicates the dynamic aspect. At the center is the goddess in the form of a *bindu*.

One, six, eight, sixteen and twenty-four are five numerals which appear to assume some importance in this *yantra*. One—referring to the *bhupura*—represents the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. It is exemplified in: day; bright, the right (hand); the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Six—as a referent to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world, material beauty and comfort, divine charity, and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (*Indic: darshana*); the six *Chakras*, and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhithana Chakra*. Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane, justice and balance between attraction and repulsion, positive and negative. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta niddhi*) of *Kubera*, the Eight Mothers (*ashta-matrkas*); the Octave of *Prakriti* (the elemental nature); and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Sixteen—referring to the *shodasha-dala padma*—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose $\sqrt{}$ is 4. It is exemplified in: the Sixteen *kalās* of *Chandra*, and a *mandala* of sixteen *pada* called *Mahaputha Mandala*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven and, therefore, the planet *Ketu* (the descending node of the moon) (7). Additionally, it represents the *Vishudha Chakra*. Finally, twenty four—referring to the total number of petals—denotes totality and the combination of two opposites—1 e. 2, represented by the Moon, and 4, which denotes *Rahu*. This integer represents a cosmic number, and is considered a lucky number. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (*Shukra*) (6).

The *mantra* employed for the *Sarasvati yantra* is "Om Shree Vidya Dayanti, Sarasvatiya Namaha"¹⁴³ (LC, JN, DS, SPS, RG, LC II, TR, MS, VM, SH, PR)

Plate 73 -- Sarasvati Yantra
(LC, fig. 2.5)



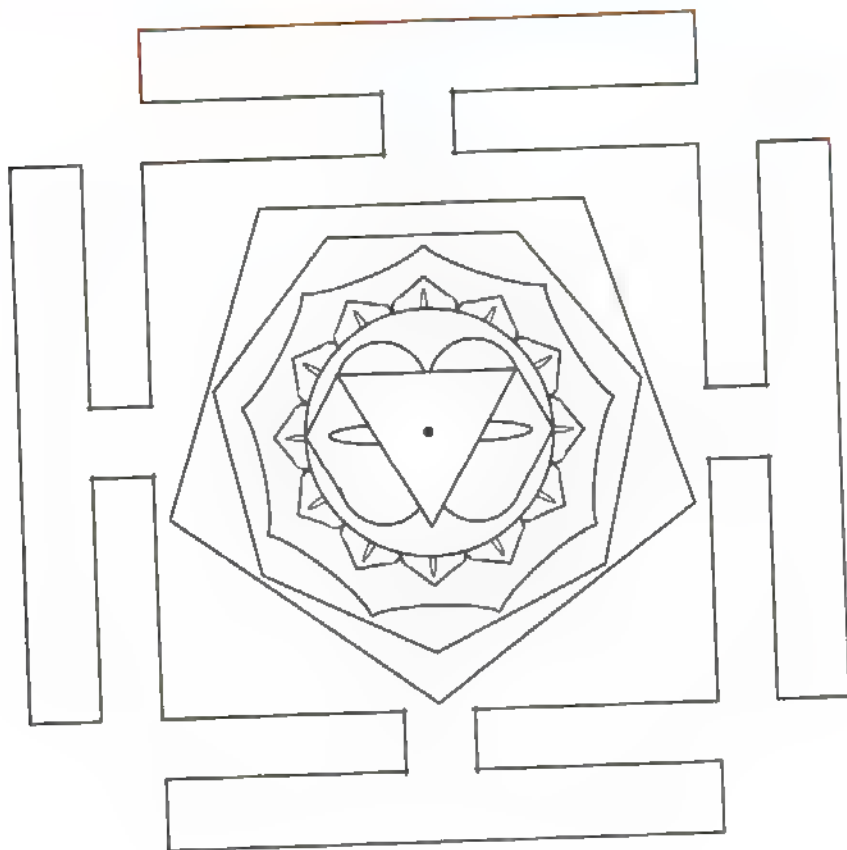
Sharabha Yantra

Sharabha is a mythical creature whose composite form some assert was assumed by the Lord Shiva--while others say Virabhadra--to defeat Narasimhamurti (Narasimhavatara). *Sharabha* is a mythical composite being made up of part bird and part lion. Composite beings are not unusual within the Hindu faith--e.g., *Makara*, *Narasimhavatara*, *Kurmavata*, etc. He is further described "as having eight legs, three eyes, long nails, two hands and a body glowing like fire . . . (with) a lion's face and two wings. . . ."144 The reason for this manifestation was to subdue *Narasimhamurti* (Narasimhavatara) who, after the destruction of *Hiranyakashipu* is said to have continued his destructive campaign. The Lord Shiva was supposedly called upon to neutralize this apparent menace. This story is seen as one of the attempts of the *Shaivas* to impose superiority over the *Vaishnavas*.145

The *Sharabha Yantra* comprises a single stepped sacred enclosure (*bhupura*). Within the *bhupura* floats a pentagon, its point oriented downwards indicating its dynamic nature. Within this pentagon is a heptagon dynamically oriented. This seven-sided shape encloses a form which is based upon a nine-sided figure. In turn this form encircles a twelve-petaled lotus (*dvidasha-dala padma*). The *dvidasha-dala padma*, in turn contains a two petal lotus (*dvi-dala padma*), one petal pointing to the right while the other points left. The total number of petals of the two lotus forms is fourteen. The representation of a double-petaled lotus is indeed unusual, more so than the seven or nine-sided figures. Finally central element is a downward pointing triangle (*trikona*)--feminine and *yoni*--with a *bindu* at its center.

One, two, three, five, seven, eight, nine, twelve and fourteen are rune numbers which are of some interest. One--referring to the *bhupura*--denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright, the right (hand); the first of the five elements (*pancha-tanmatras*)--ether (*akasha*, *vyoma*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Two--referring to the two petal lotus (*dvi-dala padma*)--denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of *Shakti-Shakta*; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)--air or wind (*vayu*, *marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Three--referring to the *trikona*--denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*; *Irishula*, the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamudhatu*; the Three Cities (Indic: *tripura*), the Three Times (*kala*) being: *bhuta kala* (past), *varitamana-kala* (present), *bavishya-kala* (future), the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*, the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure) the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*; and the third of the five elements (*pancha-tanmatras*)--fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Five--referring to the pentagon--denotes magical properties, mental activity, intelligence, and the natural elements both positive and negative (pentagram positive or pentagram negative). This integer represents the natural man, is revolutionary and reduces all to the meaningful. It is created from the masculine three and the feminine two and, therefore, to many represents love, the union of the masculine and the feminine. It is exemplified in: the Five Subtle Elements (Indic: *tanmatras* or *panchatanmatras*) being: *shabda* (sound), *sparsha* (touch), *rupa* (form), *rasa* (flavor) & *gandha* (odor); the Five Failings or Weaknesses being: *ahmika* (pride), *moha* (illusion), *lobha* (greed), *kama* (passion), *krodha* (anger); the Five Sense Particulars (Indic: *panchabhutas*

Plate 74 -- Sharabha Yantra
(DS #30, SPS, P. 14)



or mahabhutas) being: *akasha* (ether), *vayu* (air), *tejas* (fire), *apas* (water) & *prithvi* (earth), the Five Truths (Indic. *pancha-tattva*), the five "M's" (Panchamakara) of the *vananuchara Tantra* being: *madya* (wine), *mamisa* (meat), *matsya* (fish), *mudra* (parched gram), *maithuna* (sexual congress), the five *skandhus* being: *rupa*, *vidana*, *sanini*, *sanskara*, *vidyana*; the Five Evolutes of *Maya* (*pancha-kanchukas*), the Five-Headed *Hanuman* (Indic. *Panchamukha Hanuman*); the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body--head, arms and legs, and the fifth of the five elements (*pancha-tanmatras*)--earth (*kshiti*, *prithvi*). It is associated astronomically with the planet Mercury (*Budha*). Seven--referring to the heptagon--denotes the sacred, the mystic being made up of the spiritual three (masculine) plus the practical four (feminine), is often considered as the number of creation and perfection, as well as natural law. It is exemplified in: the seven Hindu planets, the seven days of the week; the phases of the moon, the Seven Mothers (Indic: *Saptamatrikas*), the *sapta-dhatu* being: *rasa*, *rakta*, *masa*, *majja*, *sati*, *meda*, *sukra*; the Seven Factors of Enlightenment (Indic: *satta bojjhanga*), within the *Vedas*: the seven wives (sisters) of *Agni*, his seven tongues, the seven horses which pull *Surya's* chariot and the seven streams of *soma*, the *sapta-rishis*; an the mytho-geographic. *sapta-loka* (seven worlds), *sapta-para* (seven cities), *sapta-dwipa* (seven sacred islands), *sapta-arania* (seven deserts), and *sapta-samudra* (seven holy seas). It is associated astronomically with the planet *Ketu* (the descending node of the moon). Eight--referring to the *ashta-dala padma*--denotes perfection, good fortune, and on the divine plane justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-middhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tanias*; and the sacred eight petal lotus. It is associated astronomically with the planet *Saturn* (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Nine--referring to the nine-sided figure--denotes completion, perfection, force, wisdom and silence. A number whose $\sqrt{9}$ is 3, therefore, a magnification of that sacred number and by association itself a most sacred number. This number connotes completion and space. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number. It is exemplified in: the nine orifices of the body; the gestation period of the human being, the number of *pada* in the smallest magic square, the *Navagrahas*, the *Nava-Durgas*; *nava-nadis*, the Nine Classes of *Yoginis*; the Nine Jewels (Indic: *navaratna*) being: pearl, ruby topaz, diamond, emerald, coral, sapphire, moonstone, sardonyx; and the *Pitha Mandala* made up of nine *pada*. It is associated astronomically with the planet *Mars* (*Mangala*, *Kuja* or *Angaraka*). Twelve--referring to the *dvidasha-dala padma*--denotes sacrifice and is related to immortality. This numeral is: a cosmic number as well as comprehending all numbers lower than itself. It is exemplified in: the *Barahmasa* poetry being based on twelve; the twelve signs of the Zodiac, the twelve hours of the day as well as the twelve hours of the night; and the twelve months of the solar year. As a compound number it is associated astronomically with: the Sun (*Ravi* or *Surya*) (1) and the Moon (*Soma* or *Chandra*) (2). When reduced it produces three and, therefore, the planet *Jupiter* (*Brihaspati* or *Guru*) (3). Additionally, it represents the *Anahata Chakra*. Finally, fourteen--referring to the total number of petals of the two lotus forms--denotes involution, transmutation and relates to sexual relations. This integer is a number of luck. It is exemplified in: the full moon, two of the moon's four cycles (waxing and waning), the Fourteen Principle *Yoga nadis* being: *alambusha-nadi*, *kuhu-nadi*, *vishvodara-nadi*, *varana-nadi*, *hastihiva-nadi*, *yashovati-nadi*, *payasvini-nadi*, *gandhari-nadi*, *pusha-nadi*, *shankhini-nadi*, *sarasvati-nadi*, *ida-nadi*, *pingala-nadi*, *sushumana-nadi*; the Fourteen *bhuvanas*, and the *Chaturdasha-dala trikona* (*Sarva Saubhagya-Dayaka Chakra of the Shri Chakra*). As a compound number it is associated with

Sharabha Yantra (Concluded)

the Sun (*Ravi* or *Surya*) (1) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces five and, therefore, the planet Mercury (*Budha*) (5).

The sources do not indicate a *mantra* for this unusual *yantra*. (DS, SPS, SH, VM, HKS)

Shitala Yantra

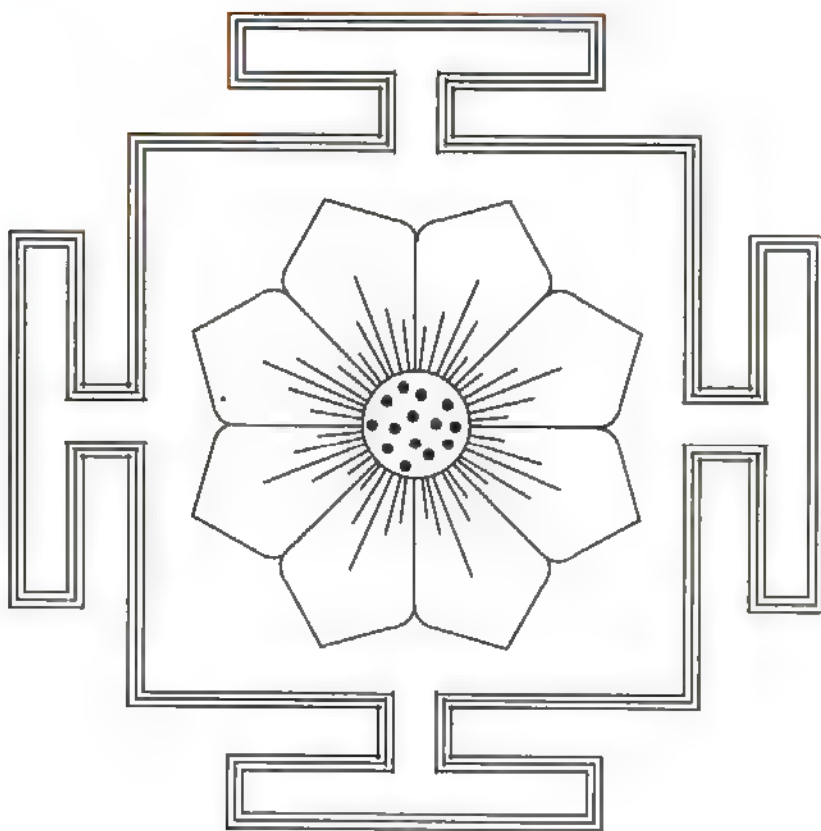
Shitala (aka *Shitaladevi* or *Marika*) is a village deity popular in south India particularly in the Telugu and Canarese districts¹⁴⁶ and amongst the Tamils where she is also known as *Mariamman*. She is a rather fierce Tantric deity whose realm is smallpox, and, like *Kali*, often appears nude (*digambara*) riding an ass. In other parts of southeast Asia *Mariamman* (*Shitala*) assumes a more benevolent mien.¹⁴⁷ Of additional interest is the fact that the *Shitala Yantra* is similar to the: *Balarama* (*avatara*) *Yantra* (Plate 15), *Hayagriva Yantra* (Plate 41), *Kalki Yantra* (Plate 46), *Krishna Yantra* (I) (Plate 49), *Maha-Lakshmi Yantra* (I) (Plate 55), and the *Varaha* (*avatara*) *Yantra* (Plate 100), all of which are similar to the *Vishnu Yantra* (I) (Plate 103). *Shitala* is frequently associated with the *Shakti* sect, additionally, however, she is more akin to the *Shaivas* than the *Vaishnavas*.

The *Shitala Yantra* is composed of three level sacred enclosure (*bhupura*). An eight petaled lotus (*ashta-dala padma*) occupies the central position. This lotus is dynamically oriented. There are radiant lines proceeding from the central circular area of the lotus, pointing in all directions. The central circle consists of a number of dots similar to the *bindu* that is to be found in a number of the other *yantras*.

Two numbers appear to be of some importance—three and eight. Three—referring to the *bhupura*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*; *trishula*; the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*; the Three Cities (Indic: *tripura*); the Three Times (*kāla*) being: *bhuta kala* (past), *varatmana-kala* (present), *avishya-kala* (future), the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*; the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. (DS, SPS, VM, SH, HKS, MS)

Plate 75 – Shitala Yantra

(DS, #6, SPS, Pl. 10)



Shiva Yantra (I)

The Lord *Shiva* is one of the three most powerful deities within the Hindu trinity's pantheon. He is the Destroyer and stands as a theological equal with the Lord *Brahmā* and *Vishnu*. In practice, the Lord *Shiva* vies with the Lord *Vishnu* for prominence of place within the Hindu faith.

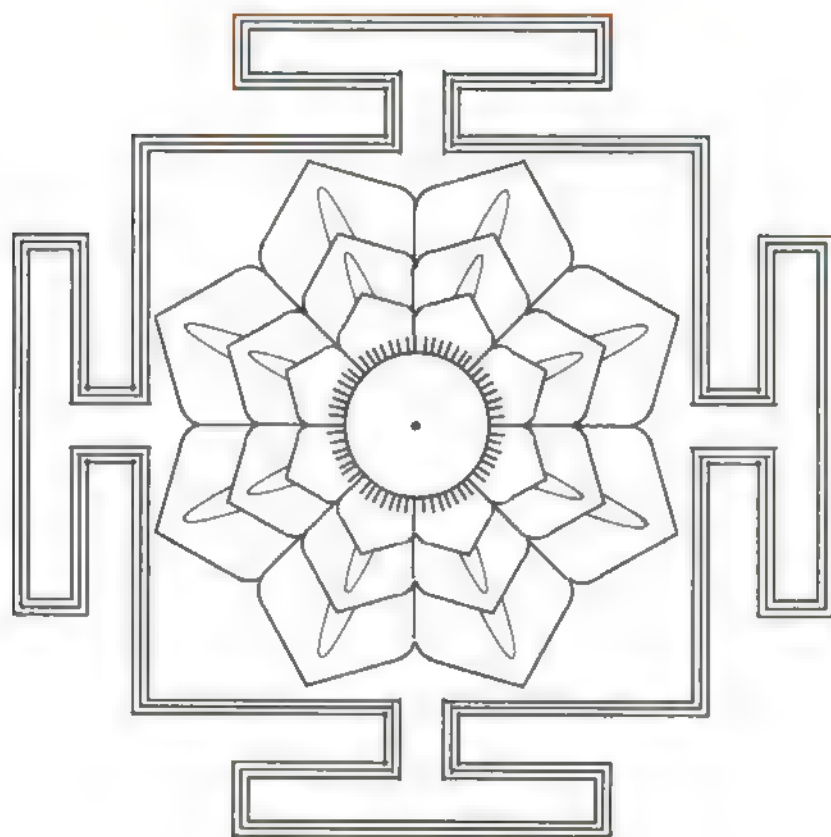
The *Shiva Yantra* (I) possesses a sacred enclosure (*bhupura*) of three levels. Within the inner precincts is to be found three superimposed lotus made up of eight petals each (*ashta-dala padma*). These three lotus are not oriented to the cardinal points of the compass, thereby, underlining their dynamic quality. The three lotus total twenty-four petals. These surround a central circle from which proceed short radiating lines. A *bindu* is at the center of all.

Three, eight and twenty-four are numbers of some significance in this *yantra*. Three—referring to the *bhupura* and the three *ashta-dala padma*--denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahmā*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*; *trishula*; the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*; the Three Cities (Indic: *tripura*); the Three Times (*kāla*) being: *bhuta-kala* (past), *vartamana-kala* (present), *bavishya-kala* (future), the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*, the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure), the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*; and the third of the five elements (*pancha tanmatras*)--fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Eight--referring to the *ashta-dala padma*--symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Finally, twenty-four--as a referent to the total number of lotus petals--denotes totality and the combination of two opposites--i.e., 2, represented by the Moon, and 4, which denotes *Rahu*. This integer represents a cosmic number, and is considered a lucky number as. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (*Shukra*) (6).

The *mantra* connected with this *yantra* is: 'Om Namah Shivaya.'¹⁴⁸ (JN, DS, SPS, VM, RG, TR, MS, PR)

Plate 76 -- Shiva Yantra (I)

(DS, # 7, SPS, Pl. 10)

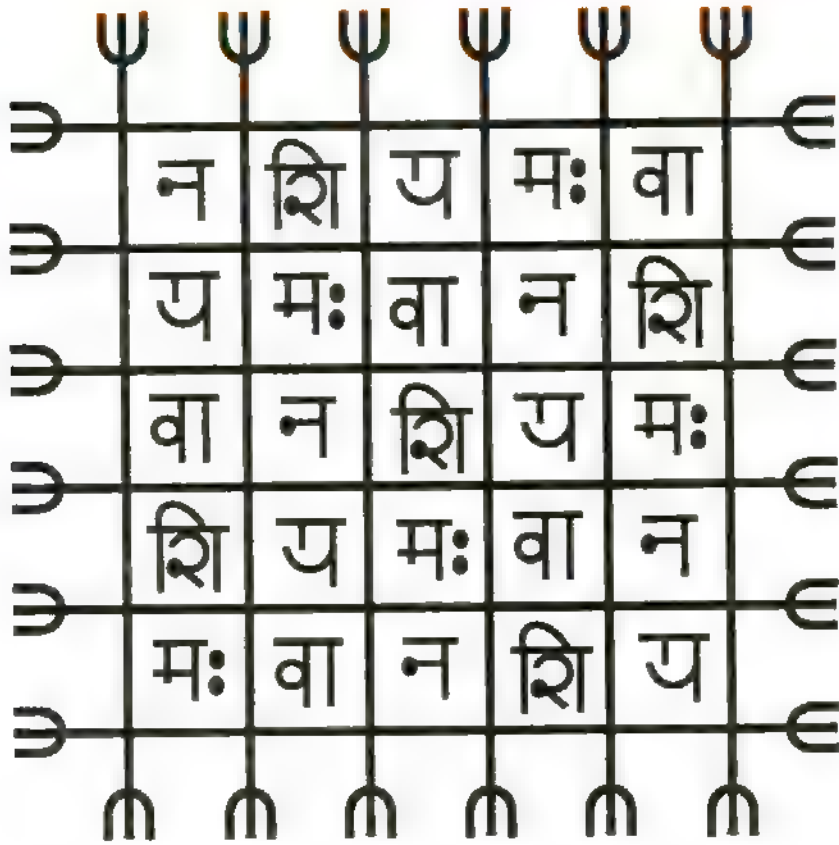


Shiva Yantra (II)

The *Shiva Yantra* (II) is some what different from the majority of *yantra* shown within this brief study. It consists of six vertical and six horizontal lines, intersecting, forming twenty-five squares. The ends of each line terminate in twenty-four trident (*trishula*). Within the twenty-five squares are the five sounds (*panchakshara*) of the *mantra*: *na/mah Shi/va/yah* repeated five times. The *panchakshara* has special significance to the *Shaivas*—i.e., *na* represents his feet, *ma* signifies his navel, *Shi* denotes his shoulders, *va* connotes his face and *yah* represents his head. I is also invoked to remove fear from danger and to bring prosperity.

There are three numbers which appear of some importance—five, twenty-four and twenty five. Five—referring to the five syllables and the *pada* along each side—symbolizes magical properties, mental activity, intelligence, and the natural elements both positive and negative (pentagram positive or pentagram negative). This integer represents the natural man, is revolutionary and reduces all to the meaningful. It is created from the masculine three and the feminine two and, therefore, to many represents love, the union of the masculine and the feminine. It is exemplified in the Five Subtle Elements (Indic: *tanmatras* or *panchatanmatras*) being: *shabda* (sound), *sparsha* (touch), *rupa* (form), *rasa* (flavor) & *gandha* (odor), the Five Failings or Weaknesses being: *ahmkara* (pride), *moha* (illusion), *lobha* (greed), *kama* (passion), *krodha* (anger), the Five Sense Particulars (Indic: *panchabhutas* or *mahabhutas*) being: *akasha* (ether), *vayu* (air), *tejas* (fire), *apas* (water) & *prithvi* (earth); the Five Truths (Indic: *panchataitva*), the five 'M's' (*Panchamakara*) of the *vamanachara Tantra* being: *madya* (wine), *mamsa* (meat), *matsya* (fish), *mudra* (parched grain), *maithuna* (sexual congress), the five *skandhas* being: *rupa*, *vidana*, *sanini*, *sanskara*, *vidyana*, the Five Evolutes of *Maya* (*pancha-kanchukas*); the Five-Headed *Hanuman* (Indic: *Panchamukha Hanuman*); the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body—head, arms and legs, and the fifth of the five elements (*pancha-tanmatras*)—earth (*kshiti*, *prithvi*). It is associated astronomically with the planet Mercury (*Budha*). Twenty-four—referring to the *trishula*—denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes *Rahu*. This integer represents a cosmic number, and is considered a lucky number as. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (*Shukra*) (6). Twenty-five—referring to the spaces (*pada*) which contain the syllables—symbolizes sacred and mystical magic as well as order and harmony. This numeral is an auspicious masculine integer, a number whose $\sqrt{}$ is 5, and the sum of mystic male numbers in succession. It is exemplified in the twenty-five *tattvas* of the *Samkhya* school. As a compound number it is associated with the Moon (*Chandra* or *Soma*) (2) and Mercury (*Budha*) (5). When reduced it produces seven and, therefore, the planet *Ketu* (the descending node of the moon) (7). Additionally, it represents *pada* for a *mandala*, the *Upapitha Mandala*.

The *mantra* (*na/mah Shi/va/yah*) may be read a number of different ways—e.g., completely, it can be read diagonally from upper left to lower right and vertically in the central file from bottom to top. It appears that the variations are generally vertical (*linga*)—e.g., the middle vertical file, the first left file starts at the top then jumps to the bottom, the second file from the left starts in the middle proceeds upwards then jumps to the bottom, the fourth file begins second from the top reads upwards then jumps to the bottom, and the fifth file begins second from the bottom proceeds upwards and jumps to the bottom to finish. The horizontal ranks do not follow any such progression. The *mantra* connected with this *yantra* is: "Om Namah Shivaya."⁴⁹ (JN, DS, SPS, VM, RG, TR, MS, PR)



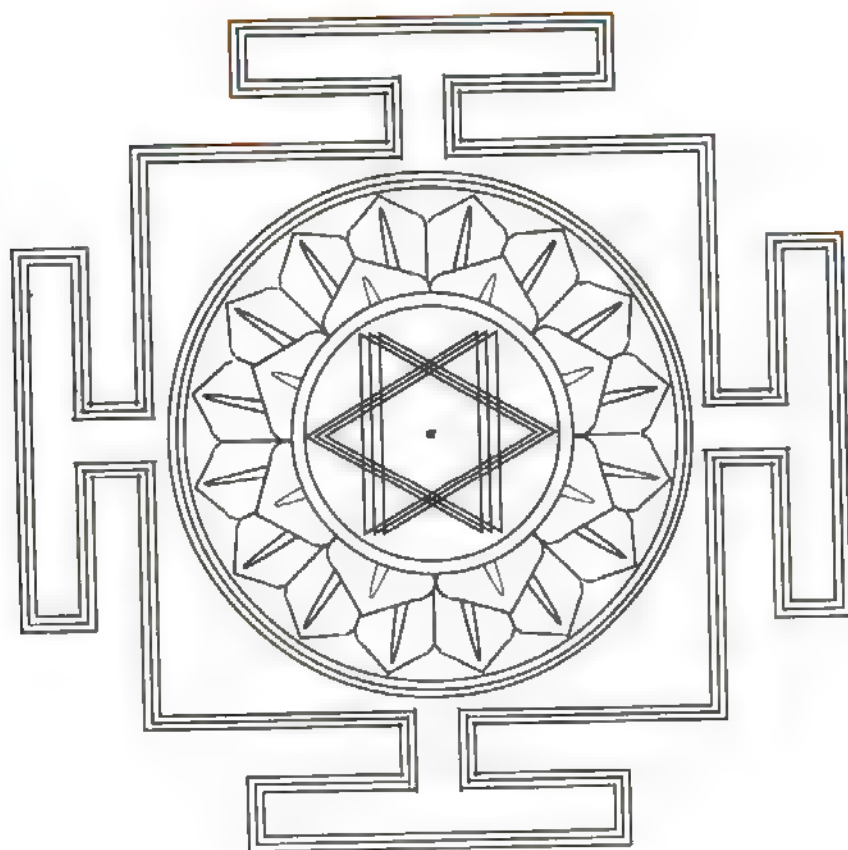
Shodashi (Tripura-Sundari) Yantra (I)

Shodashi—called 'she who is sixteen'—(aka *Tripura-Sundari*—called 'the beautiful maid of the three worlds') is a *Mahavidya* of considerable import. She is a young deity of perfection. She is one of the ten eminent goddesses, *Tantric Shaktis* which represent ten aspects of divine right and of the goddess *Maha-Kali*.

The *Shodashi Yantra* (I) is composed of a triple level sacred enclosure (*bhupura*). Within this *bhupura* is a triple circle. These three circles (*trivalya*) enclose two lotus. The outer lotus contains sixteen petals (*shodasha-dala padma*), while the inner lotus holds eight petals (*ashta-dala padma*). They are dynamically oriented, underlying their feminine component. The two lotus comprise a total of twenty-four petals. Within these two lotus is a two leveled circle. The inner circle contains six equilateral triangles—three offset facing the right and three offset oriented left—making up three overlapping *shatkona*. The orientation of the *shatkona* emphasizes their dynamic, feminine quality. At the center is a *bindu*.

There are five numbers which appear to assume some importance—two, three, six, eight and twenty-four. Two—referring to the inner double circle—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in the concept of *Shakti-Shakta*; right-left; heaven-hell, day-night, two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)—air or wind (*vayu, marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Three—as a referent to the triple circle (*trivalya*) and the three overlapping *shatkona*—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma, Vishnu, Shiva*; the trinity of *Sarasvati, Lakshmi, Parvati*; *trishula*, the Three Regions or the Three Worlds (Indic *triloka*), the Three Cities (Indic *tripura*), the Three Times (*kāla*); the Three Forces (*guna*); the *trivarga* (objects of human pursuit); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas, agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Six—referring to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world, material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*), the six *Chakras*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-middhi*) of *Kubera*, the Eight Mothers (*ashta matrikas*), the Octave of *Prakriti* (the elemental nature) being *akasha, vayu, tejas, ap, kshiti, sattva, rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Twenty-four—as a referent to the total petals—denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes *Rahu*. This integer represents a cosmic number, and is considered a lucky number as $2 + 4 = 6$. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (*Shukra*) (6). (DS, SPS, HJ, PR, LC, LCII)

Plate 78 -- Shodashi (Tripura-Sundari) Yantra (I)
(DS, #17, SPS, PL 9)



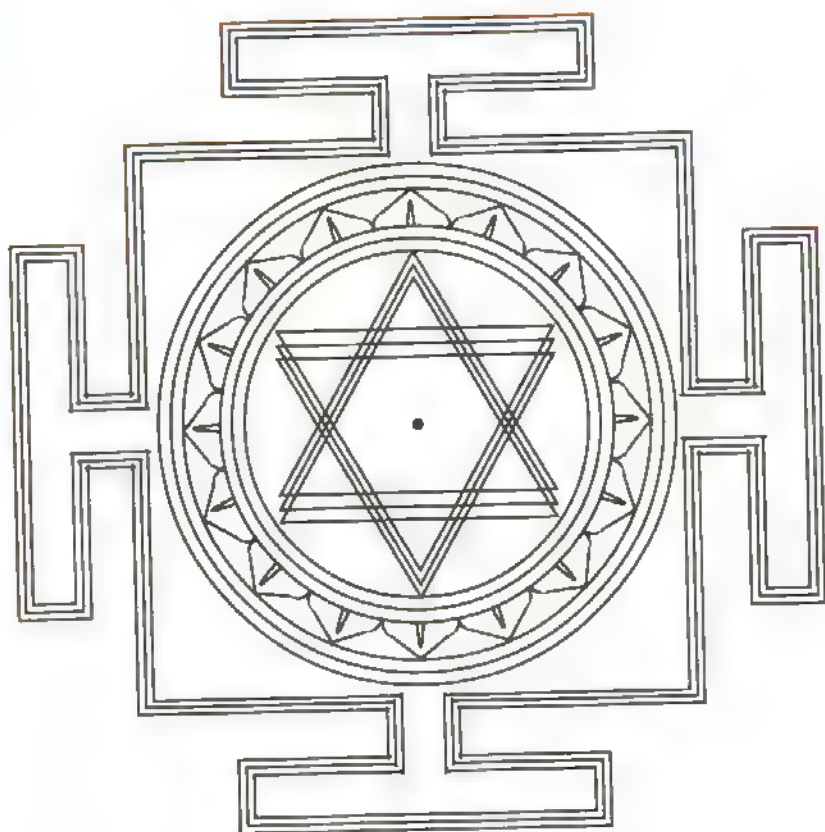
Shodashi (Tripura-Sundari) Yantra (II)

The *Shodashi Yantra* (II) (aka *Tripura-Sundari*), a variation on *Shodashi yantra* (I), is composed of a triple level sacred enclosure (*bhupura*). Within this *bhupura* is a triple circle (*trivalya*). These three circles enclose a lotus of twenty-four petals (*chaturvimshati-dala padma*) which is dynamically oriented. Within this lotus is a second triple level circle. The inner circle contains six equilateral triangles—three oriented upwards as masculine, and *linga*, and three oriented downwards as feminine and *yoni*—making up three overlapping *shatkona* oriented upwards. At the center is a *bindu*.

The numbers three, six and twenty-four are of some interest in this *yantra*. Three—as a referent to the two triple circles (*trivalya*) and the three overlapping *shatkona*—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahmá*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*, *trishula*, the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*; the Three Cities (Indic: *tripura*), the Three Times (*kāla*) being: *bhuta-kala* (past), *varitamana-kala* (present), *bavishya-kala* (future); the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*; the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* avatar; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Six—referring to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*); the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Twenty-four—as a referent to the petals of the lotus—denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes *Rahu*. This integer represents a cosmic number, being, and is considered a lucky number as. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (*Shukra*) (6).

The *mantra* assigned to this *yantra* is: "Hring Ka Ae Ee La Hring Ha Sa Ka Ha La Hring Sa Ka La Hring."¹⁹⁰ (HJ, ARP, DS, SPS, PR, LC, LCII)

Plate 79 -- Shodashi (Tripura-Sundari) Yantra (II)
(ARP, fig. 125)



Shodashi (Tripura-Sundari) Yantra (III)

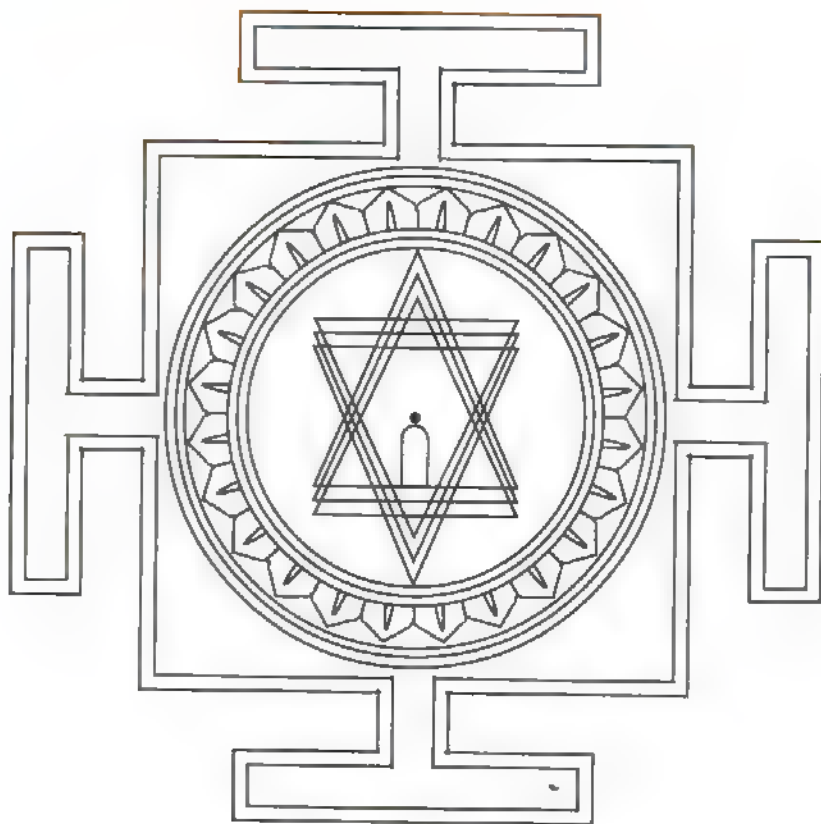
As an important *Mahavidya*, one tale relates how *Shodashi* (aka *Tripura Sundari*) achieves the *Soma Chakra* and unites ritually and joyfully with *Kameshvara* (*Shiva*)¹⁵¹ Yet another tells of her pedestal composed of *Brahma*, *Vishnu*, *Rudra*, *Indra* and *Sadshiva* upon which reclines *Mahakala* with whom *Shodashi* performs divine intercourse (*yuganaddha*).¹⁵²

The *Shodashi Yantra* (III), a variation on *Shodashi Yantra* (II), is composed of a two level sacred enclosure (*bhupura*). Within this *bhupura* is a triple circle (*trivalya*). These three circles enclose a lotus of twenty-four petals. Within this lotus is a second triple level circle (*trivalya*). The inner circle contains six isosceles triangles—three oriented upwards as masculine, and *linga*, and three oriented downwards as feminine and *yoni*—making up three *shatkona* oriented upwards, but dynamic. The isosceles character of the *shatkona* emphasizes their dynamic quality. Resting on the innermost *shatkona* as a *linga* which seems to relate to *Shodashi's* association with either *Shiva* or *Mahakala*. At the center is a *bindu*.

The numbers one, two, three, six and twenty-four are of some interest to this *yantra*. One—referring to the *linga*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Two—referring to the *bhupura*—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of *Shakti-Shakta*, right-left, heaven-hell, day-right; two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)—air or wind (*vayu*, *marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Three—as a referent to the two triple circles (*trivalya*) and the three overlapping *shatkona*—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati*; *trishula*; the Three Regions or the Three Worlds (Indic: *triloka*); the Three Cities (Indic: *tripura*); the Three Times (*kāla*); the Three Forces (*guna*); the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* avatar, and the third of the five elements (*pancha-tanmatras*)—fire (*tejas agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Six—referring to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*, the Six Insights (Indic: *darshana*); the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Twenty-four—as a referent to the petals of the lotus—denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes *Rahu*. This integer represents a cosmic number, and is considered a lucky number as. It is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (*Shukra*) (6).

The *mantra* assigned to this *yantra* is: 'Hring Ka Ae Ee La Hring Ha Sa Ka Ha La Hring Sa Ka La Hring.'¹⁵³ (HJ, ARP, DS, SPS, PR, LC, LCII)

Plate 80 – Shodashi (Tripura-Sundari) Yantra (III)
(HJ, P. 8, p. 101)



Shri-chakram Yantra

Shri or *Devi* is the major Hindu goddess and is the focus of the *Shakti* sect. The *Shri-chakram Yantra* is the most popular and oft represented *yantra*. Within Hindu theology God (*Brahma* as opposed to *Brahmā*) can be conceived as either with (*saguna*) or without (*nirguna*) attributes. Within the concept of *saguna*, the Prime Deity (God) can be conceived of as either male or female—God, He . . . or God, She. Without attributes, the Prime Deity (God) is referred to as "It" (the neuter *Brahma*). Therefore, *Devi* (*Shri*) as God, She (*saguna*) becomes a unique concept in the major religions of the world. The *mantra* recited is: "Om Shareng / Hareng, Kaleeng / Hareng, *Shri Mahalakshmayā Namah*"¹⁵⁴ or "Om Shareng Hareng Shareng Kamlaye Prased -- Prased Shareng Hareng Shareng Om Mahalakshmaye Namaha."¹⁵⁵ The following six variations are shown in order to indicate not only the importance of this *yantra*, but also its preeminence within the *yantra* tradition. The iconography of the *Shri-chakram Yantra* has been dealt with above.¹⁵⁶

The *Shri chakram Yantra* (I) is made up of: a three-stepped *bhupura*; three descending radius circles (*trivalya*), two descending radius, superimposed lotus of sixteen petals and eight petals each; and nine interlocking triangles (*trikona*)—five oriented downwards (*yoni*) and four oriented upwards (*linga*)—and at the center a *bindu*.

The *Shri-chakram Yantra* (II) is made up of: a three-stepped *bhupura*; four descending radius circles, a lotus of sixteen petals not oriented to the cardinal points of the compass, emphasizing its dynamic quality; two additional descending radius circles, a lotus of eight petals not oriented to the cardinal points of the compass, emphasizing its dynamic quality; and nine interlocking triangles (*trikona*)—five oriented downwards (*yoni*) and four oriented upwards (*linga*)—and at the center a *bindu*.

The *Shri-chakram Yantra* (III) is made up of: a three-stepped *bhupura*; three descending radius circles (*trivalya*), two superimposed lotus of sixteen petals and eight petals each; and nine interlocking triangles (*trikona*)—five oriented downwards (*yoni*) and four oriented upwards (*linga*)—and at the center a *bindu*.

The *Shri-chakram Yantra* (IV) is made up of: a three-stepped *bhupura*; three superimposed lotus of forty-eight petals, sixteen petals and eight petals each, and nine interlocking triangles (*trikona*)—five oriented downwards (*yoni*) and four oriented upwards (*linga*)—and at the center a *bindu*.

The *Shri-chakram Yantra* (V) is made up of: a three-stepped *bhupura*; two superimposed lotus of sixteen petals and eight petals each; and nine interlocking triangles (*trikona*)—five oriented downwards (*yoni*) and four oriented upwards (*linga*)—and at the center a *bindu*.

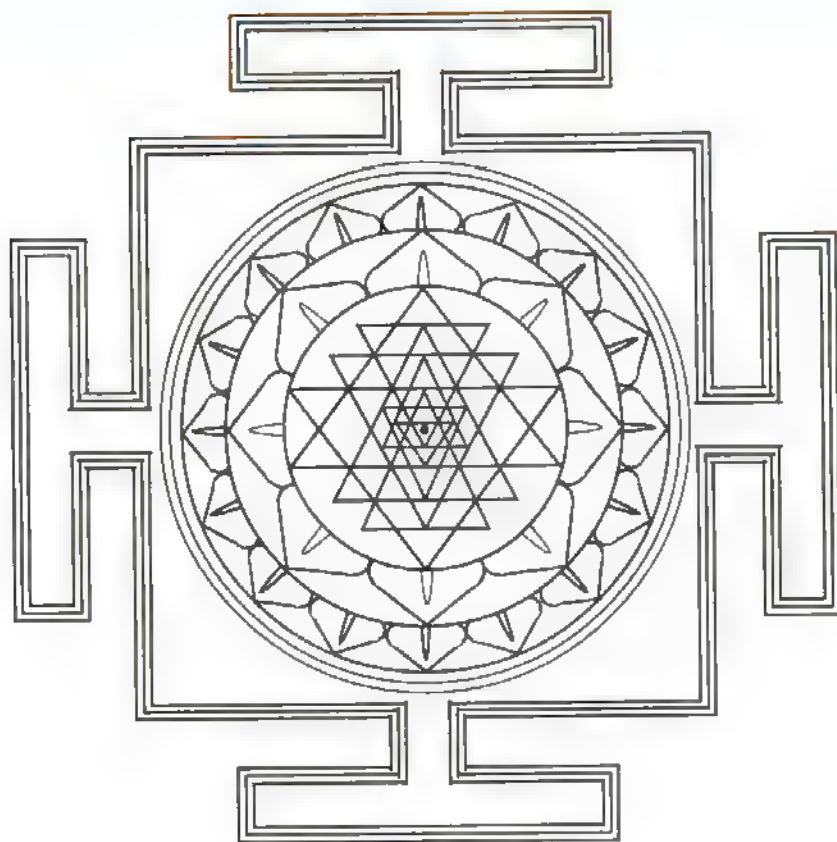
The *Shri-chakram Yantra* (VI) is made up of: a two-stepped *bhupura*; two superimposed lotus of sixteen petals and eight petals each; and nine interlocking triangles (*trikona*)—five oriented downwards (*yoni*) and four oriented upwards (*linga*)—and at the center a *bindu*.

The *Shri-chakram Yantra* (VII) is made up of: a two-stepped *bhupura*; two superimposed lotus of sixteen petals oriented to the cardinal points of the compass and sixteen petals not oriented to the cardinal points; and nine interlocking triangles (*trikona*)—five oriented downwards (*yoni*) and four oriented upwards (*linga*)—and at the center a *bindu*.

The *Shri-chakram Yantra* (VIII) is made up of: a two-stepped *bhupura*; two descending radius circles; two superimposed lotus of sixteen petals and eight petals each; and nine interlocking triangles (*trikona*)—five oriented downwards (*yoni*) and four oriented upwards (*linga*). This is the only *yantra* illustrated that indicated a dark inner circle upon which the nine overlapping triangles are placed. At the center of all is a *bindu*. (AM, DS, PR, LC, LC II, TR, ERJ, HJ, RG, VM, HKS)

Plate 81 -- Shri-chakram Yantra (I)

(LC, fig. 2.1, JN, p. 38; TR, Pl. XCVIII, ERJ, p. 10)



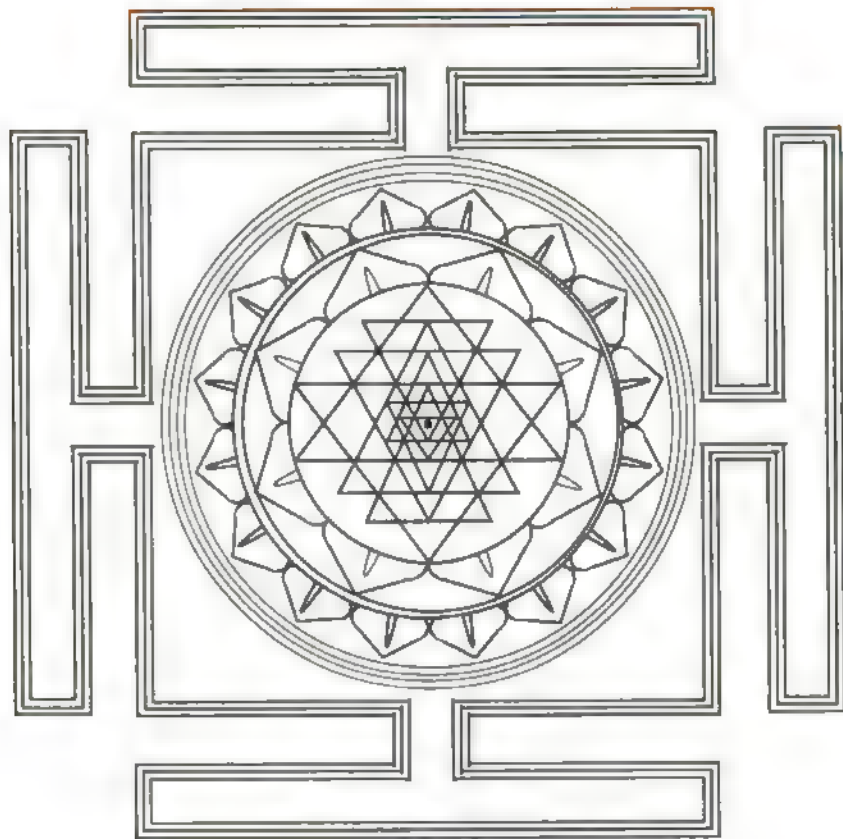
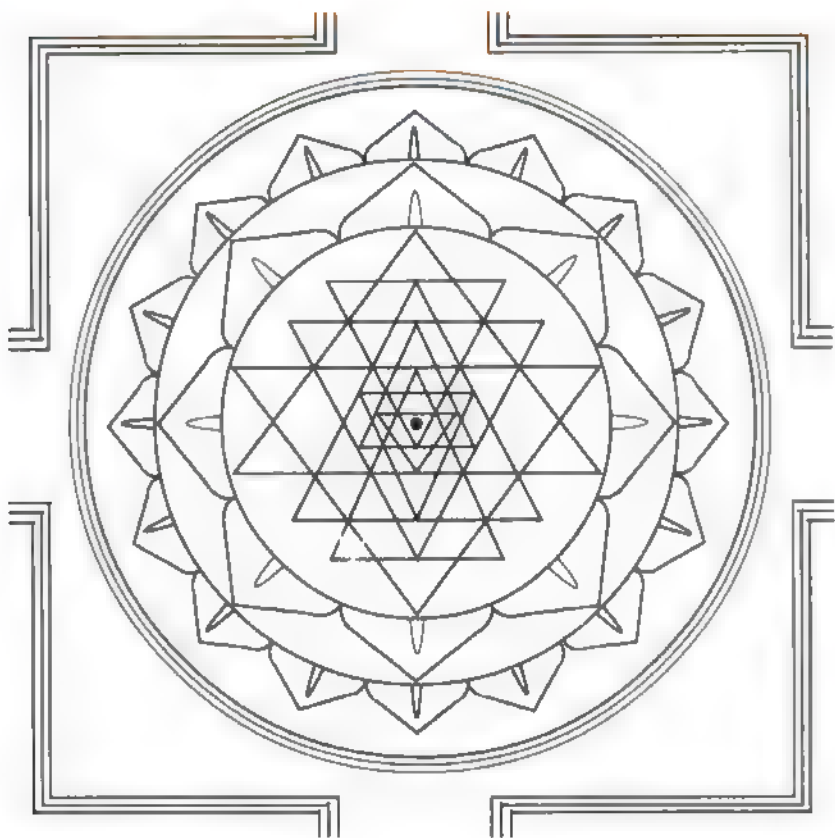


Plate 83 – Shri-chakram Yantra (III)

(IR, Pl. XCVII, LC II, p. 21)



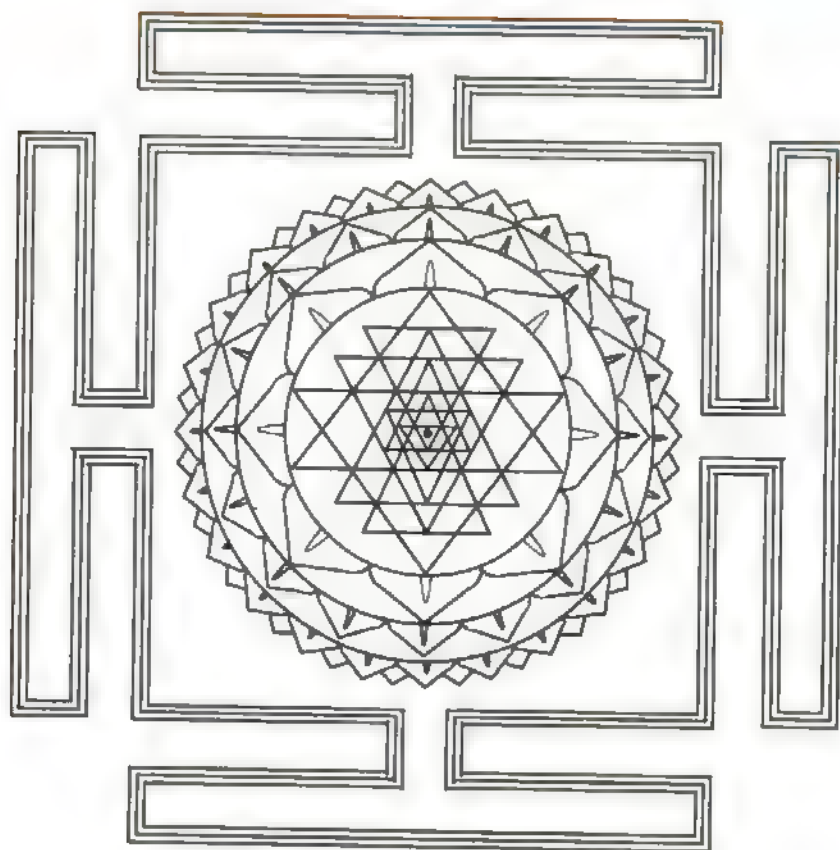


Plate 85 -- Shri-chakram Yantra (V)

(DS, #2)

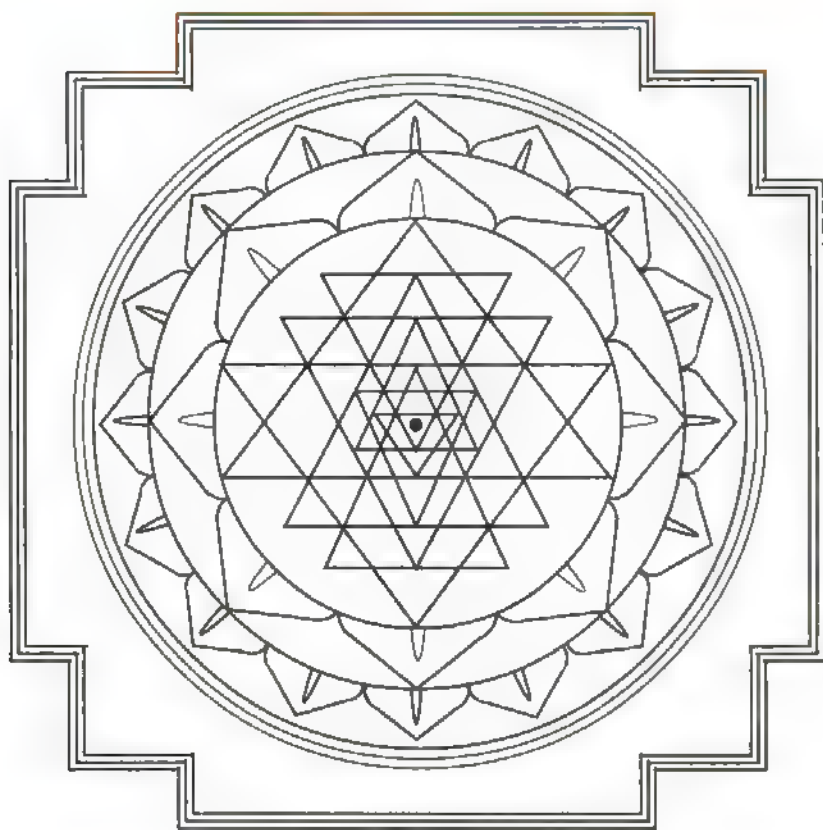


Plate 86 -- Shri-chakram Yantra (VI)

(Hl. Plate 5 & p. 84)

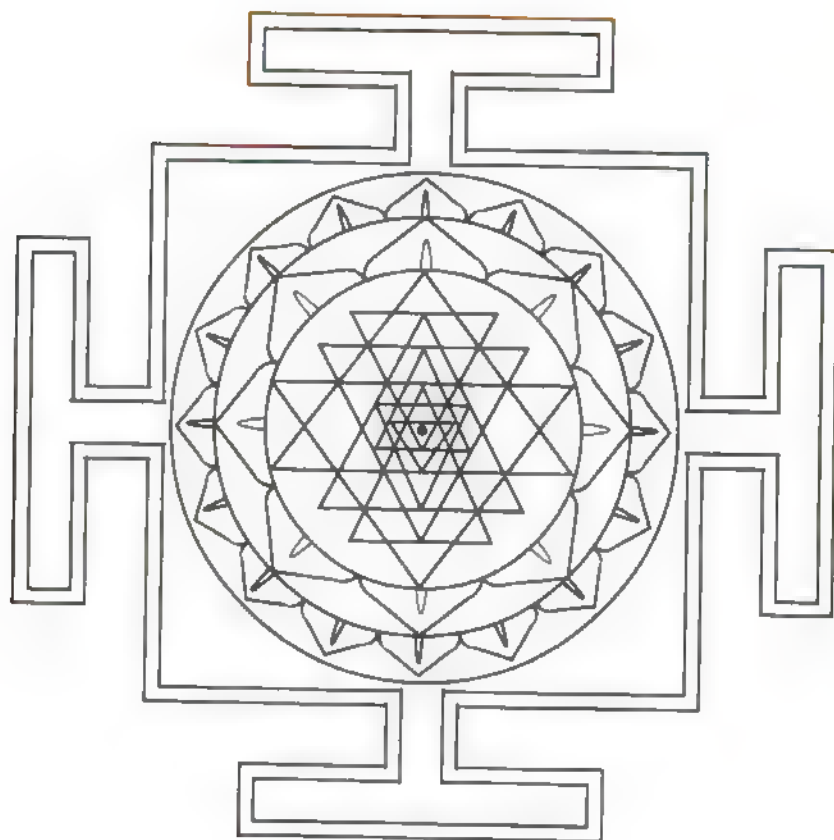


Plate 87 – Shri-chakram Yantra (VII)

(PR fig. 56)

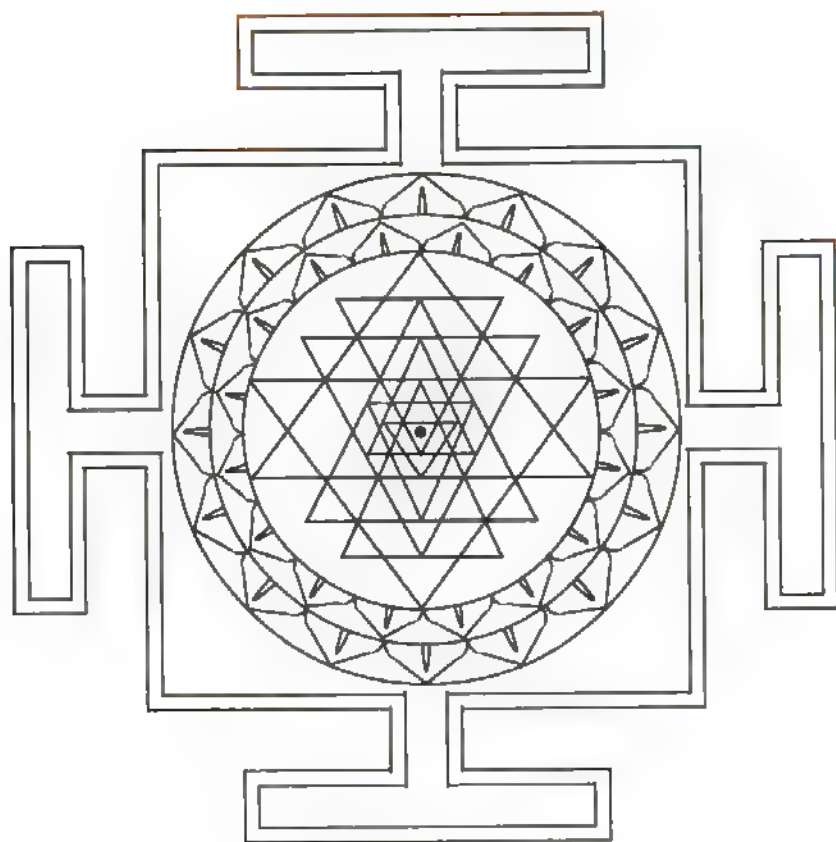
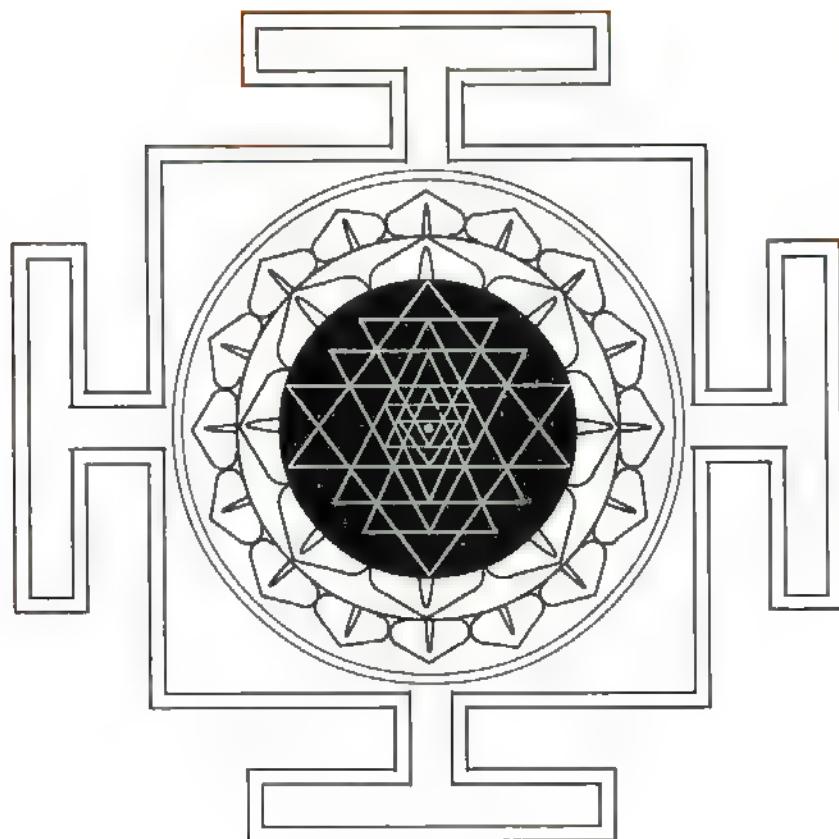


Plate 88 -- Shri-chakram Yantra (VIII)

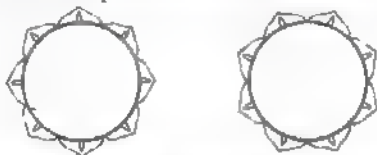
(AM, p. 57, PR, fig. 34)



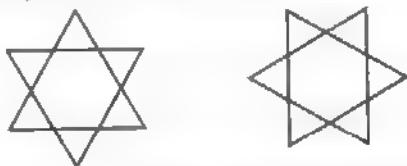
Shyama (Kali) Yantra

Shyama (Kali),¹⁵⁷ 'the black one,' a *Maha-Vidya* of major import, is a deity with a number of *yantra* variations. None are as unique as the *Shyama (Kali) Yantra*.¹⁵⁸

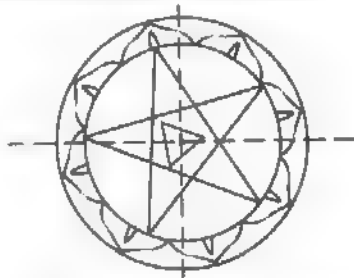
This *yantra* is composed of a *bhupura* of a single step, which in itself is not unusual. Within this sacred enclosure is a lotus of sixteen petals (*shodasha-dala padma*). This, too, is not unusual, however, normalcy stops here! Encircled by the *shodasha-dala padma* is an *ashta-dala padma* with an orientation that appears unprecedented. This *padma* is unlike virtually all of the other representations of the *ashta-dala padma* in its orientation--i.e., those in which the petals are oriented to the cardinal or intercardinal points of the compass (as is seen below, left), or, the space between the petals are oriented to the cardinal or intercardinal points of the compass (as is seen below, right). There are other symbols which



are not all oriented in the same way in every *yantra*--such as the *shatkona*. Below, left, is the usual representation, oriented 'vertically.' However, the right *shatkona*, oriented as it is, like the upper right



ashta-dala padma, indicates the dynamic aspect of both the symbols. The *ashta-dala padma* which encloses a *panchakona*, which, in turn holds a *trikona*, all of which are askew!



Could this *yantra* be the product of a neophyte, someone uninitiated? The commissioning and construction of a *yantra* is not a task that is to be undertaken lightly. There are very specific procedures.¹⁵⁹ Esoteric and arcane as they may be, if these specific and detailed procedures and practices are not assiduously followed, dire consequences are thought to result. The making of a *yantra* is a religious exercise and to tamper with any of its elements is to tempt the Deity, an act few if any believers would attempt.

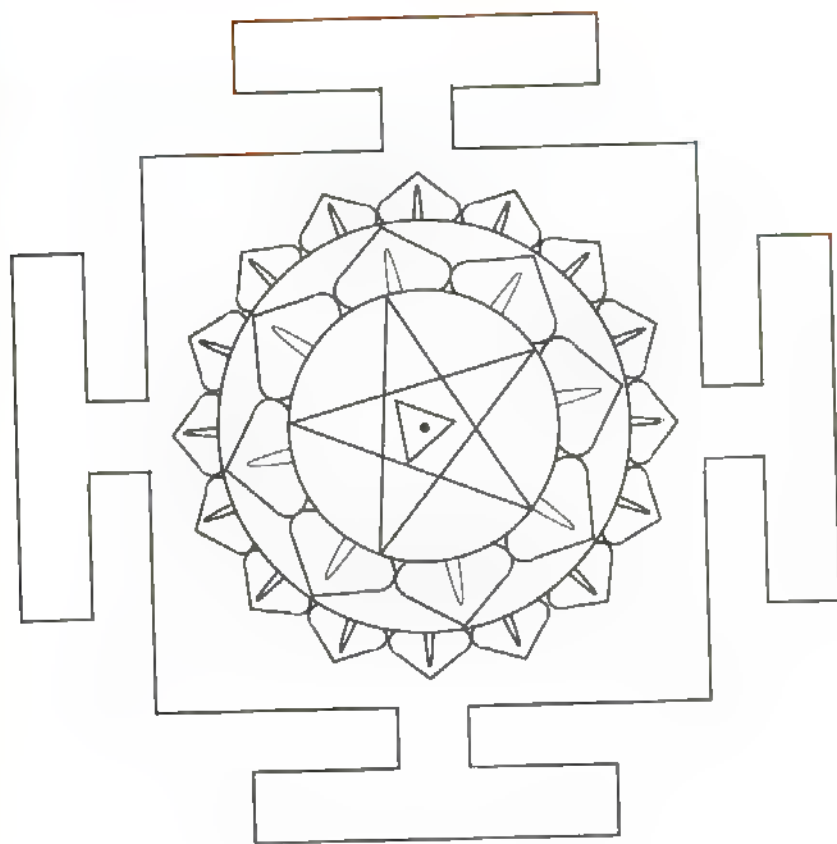
As such the *Shyama (Kali) Yantra* is constructed of a single-stepped *bhupura*. Within this sacred enclosure is sixteen-petaled lotus (*shodasha-dala padma*) which is oriented to the cardinal and intercardinal points of the compass. Within this lotus is an eight-petaled lotus (*ashta-dala padma*) which is oriented to neither the cardinal nor the intercardinal points. The total number of petals between the

Shyama (Kali) Yantra (Concluded)

two lotus is twenty-four. Within the *ashta dala padma* is a pentagram (*panchakona*) which is oriented to neither the cardinal nor the intercardinal points of the compass, but is oriented similarly to the *ashta dala padma*. Within the central, pentagonal area of the *panchakona* is a *trikona* with its apex oriented to the right. At the center is a *bindu*.

Six numbers appear to be of some import—one, three, five, eight, sixteen and twenty-four. One—referring to the *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. It is exemplified in: day, bright; the right (hand); the first of the five elements (*pancha tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Three—referring to the *trikona*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati*; *trishula*; the Three Regions or the Three Worlds (Indic: *triloka*); the Three Cities (Indic: *tripura*), the Three Times (*kāla*); the Three Forces (*guna*), the *tritarga* (objects of human pursuit); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* avatar; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Five—referring to the *panchakona*—denotes magical properties, mental activity, intelligence, and the natural elements both positive and negative (pentagram positive or pentagram negative). This integer represents the natural man, is revolutionary and reduces all to the meaningful. It is created from the masculine three and the feminine two and, therefore, to many represents love, the union of the masculine and the feminine. It is exemplified in: the Five Subtle Elements (Indic: *tanmatras* or *panchatanmatras*); the Five Failings or Weaknesses being *ahmaka* (pride), *moha* (illusion), *lobha* (greed), *kama* (passion), *krodha* (anger); the Five Sense Particulars (Indic: *panchabhutas* or *mahabhutas*), the Five Truths (Indic: *pancha-tattva*); the five 'M's' (*Panchamakara*) of the *vanamachara Tantra*; the five *skandhas*; the Five Evolutes of *Maya* (*pancha-kanchukas*); the Five-Headed *Hanuman* (Indic: *Panchamukha Hanuman*); the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body—head, arms and legs; and the fifth of the five elements (*pancha tanmatras*)—earth (*kshiti*, *prithvi*). It is associated astronomically with the planet Mercury (*Budha*). Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane; justice and balance between attraction and repulsion, positive and negative. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature), and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Sixteen—referring to the *shodasha dala padma*—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose $\sqrt{}$ is 4. It is exemplified in: the Sixteen *kalās* of *Chandra*, and a *mandala* of sixteen *pada* called *Mahapitha Mandala*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven and, therefore, the planet *Ketu* (the descending node of the moon) (7). Additionally, it represents the *Vishudha Chakra*. Twenty-four—referring to the total number of petals—denotes totality and the combination of two opposites—i.e., 2, represented by the Moon, and 4, which denotes *Rahu*. This integer represents a cosmic number, and is considered a lucky number as it is exemplified in the total of the double hours of day and night. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces six and, therefore, the planet Venus (*Shukra*) (6) (AM, PR, LC, LC II, KS, HJ)

Plate 89 -- Shyama (Kali) Yantra
(AM, p. 35)



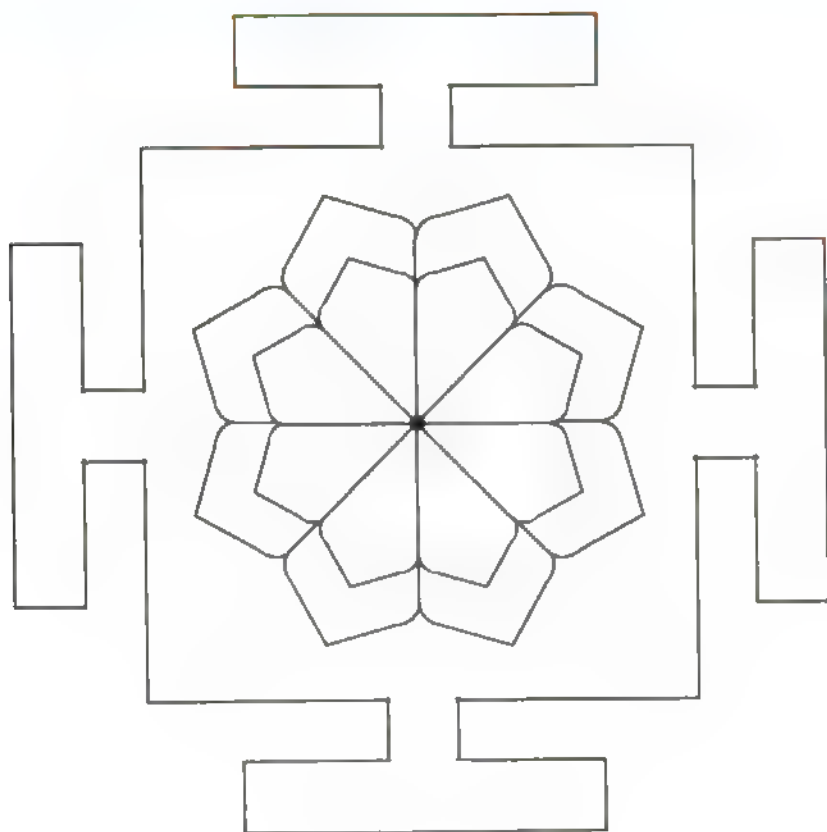
Surya Yantra (I)

Surya the sun god was a very powerful and popular deity of the Vedic period. As the sun he is the source of both light and heavenly fire. The sun's position is pivotal between the etheral spheres and the real palpable earthy spheres. Surya, a Navagraha and a guardian of one of the quarters is represented in a yantra that bears certain resemblance to *Basaraha yantra* (Plate 15), *Havagruha Yantra* (Plate 41), *Kalki yantra* (Plate 46), *Krishna yantra* (1) (Plate 49), *Maha Lakshmi yantra* (1) (Plate 55) and the *Shitala yantra* (Plate 75) all of which are similar to the sun, particularly in the early times due to the fact that the Lord Vishnu was associated with the sun. Within this sanctuary The *Surya Yantra* (1) constitutes a sacred enclosure (*bhupura*) of a single step. The intersecting lines of the petals each (*ashla dala padma*) They are one discovers two superimposed lotus consisting of eight petals each (*ashla dala padma*). The intersecting lines of the petals creates the

One, two, eight and sixteen petals. The intersecting lines of the petals creates the dynamically oriented *bindu* is found central locus where the *bhupura* denotes the source, the monad, the first principle, unity. The *yantra* One-referring to the *bhupura*—denotes the source, the monad, the first principle, unity. The Absolute One and the Primordial One and spiritual balance, the divine sign of universal law. As an absolute it is beyond all and therefore divine. However there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in Jay, bright (the right hand) the first of the five elements (*pancha tanmatras*)—ether (*akasha*—element) and the *Sakata Mandala* (1) padas. It is associated astronomically with the Sun (Ravi or *Surya*) Two—as a referent to the two *padma*—symbolizes the duality, contrast, polarity and diversity. As an even number a female symbol two symbolizes the power principle, right dark left and the moon. It is exemplified in the concept of *Shakti Shakti* right-left heaven hell day-night two eyes nostrils breasts and testes and the second of the five elements (*pancha tanmatras*)—air or wind (*vayu*—*manu*). It is associated astronomically with the Moon (Soma or *Chandra*). Additionally it represents the *Amrit kalpa* Eight—referring to the *ashla dala padma*—denotes perfection good fortune, and on the divine plane justice and balance between attraction and repulsion positive and negative. This integer as even is representative of motherhood. This number is auspicious in its makeup being an even number and the first cube number 2. It is exemplified in the eight forms of the Lord *Shiva* (the elemental nature) being *akasa* *prithvi* *agni* *jala* *varsha* *antah* *uttra* *uttara* (*Shani*). Additionally it represents the number when squared that makes up the *Mandala Mandala* (*Shani*) Sixteen—referring to the total number of petals—denotes divine destruction the tail of man and the visible world. This integer also signifies completeness or balance being made up of opposites—the Sun and Venus. It is a number whose $\sqrt{16} = 4$. It is exemplified in the sixteen *kalas* of a *harina* and a *manda* of sixteen *pada* ($4 \times 4 = 16$) called *Mattaj alia Mandala*. As a compound number it is associated with the Sun (Ravi or *Surya*) (1) and the planet Venus (*Shukra*) (16). When reduced it produces seven ($1 + 6 = 7$) and, therefore, the planet *Ketu*, the descending node of the moon (7). Additionally it represents the *Vishudhi Kalpa*.

Plate 90 -- Surya Yantra (I)

(DS, #14, SPS, PL. 6)

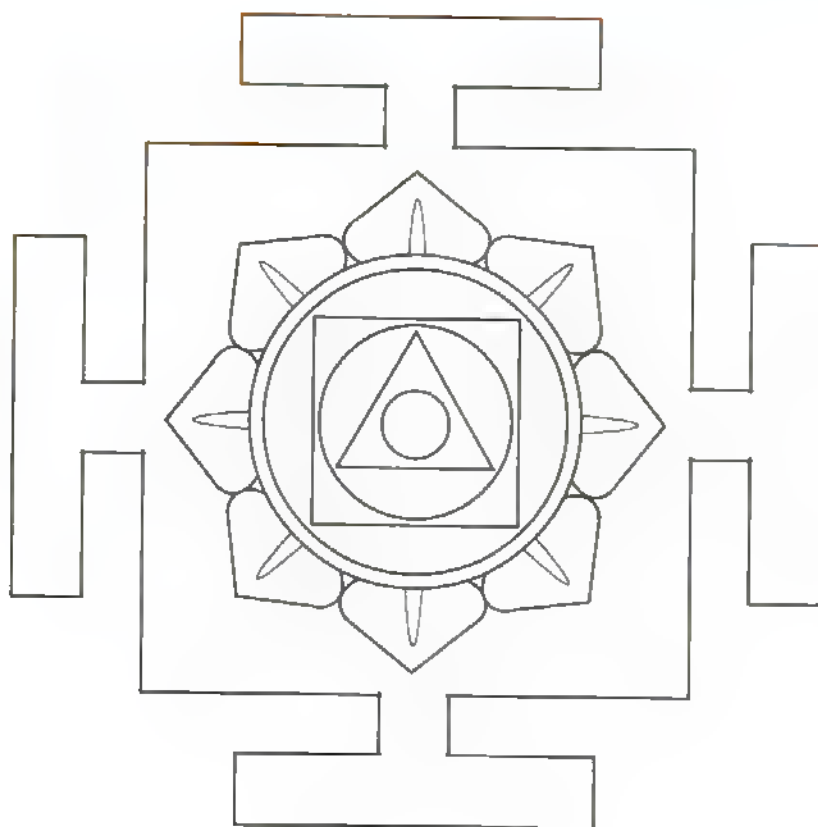


Surya Yantra (II)

The *Surya Yantra* (II) is composed of a single-stepped sacred enclosure (*bhupura*). Within the *bhupura* is an eight-petaled, sacred lotus (*ashta-dala padma*). The petals are oriented to the cardinal and intercardinal points of the compass. Within this *padma* are two circles, one within the other. The inner circle encloses a square, which, in turn encloses another circle. This third circle surrounds a triangle (*trikona*) oriented upwards—masculine and *linga*. Finally, a fourth, inner circle is to be found within the *trikona*. At the center of the whole is a *bindu*.

One, two, three, four and eight are five numbers which appear to bear further consideration. One—referring to the *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (*pancha tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Two—referring to the double outer two circles—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, right, dark, left; and the moon. It is exemplified in: the concept of *Shakti-Shakta*, right-left, heaven-hell; day-night; two eyes, nostrils, breasts and testes, and the second of the five elements (*pancha-tanmatras*)—air or wind (*vayu*, *marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Three—referring to the *trikona*—symbolizes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha Lakshmi*, *Maha-Kali*; *trishula*; the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*; the Three Cities (Indic: *tripura*), the Three Times (*kāla*) being: *bhuta-kala* (past), *varitamana-kala* (present), *bavishya-kala* (future), the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*, the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure), the three steps taken by the Lord *Vishnu* in his *Vamana Trivikrama avatar*; and the third of the five elements (*pancha tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Four—as a referent to the square as well as the four total circles—denotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. This numeral is the perfect number of a higher plane, a number whose value is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: *chatur-appamannaya*), the Four Trances (Indic: *chatur-jhana*); the Four Psychic Powers (Indic: *chatur-iddhipada*), the four *Vedas*, the four *Pradharthas* being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure), *moksha* (liberation); the four streams of milk from the heavenly udder creating the four sacred rivers; the *chakrasudarshana* (disc) of the Lord *Vishnu*; the Four Guardians of the Quarters (Indic: *Lokapala*); the fourth of five elements (*pancha-tanmatras*)—water (*ap*), the cardinal directions; and the four phases of the moon. It is associated astronomically with the planet *Rahu* (the ascending node of the moon). Additionally, it is symbolized by the *Muladhara Chakra* and the *Pechaka Mandala* made up of four *pada*. Finally, eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. (HKS, DS, SPS, LC, LC II, RG, TR, MS, VM)

Plate 91 – Surya Yantra (II)
(HKS, p. 239)



Tara Yantra (I)

Tara is one of ten aspects of *Maha-Kali*, and is known as one of the *Dasha-Mahavidyas* also called "the one who is the savior." As a fierce and terrifying goddess, she represents one of the ten aspects of divine night. The *Mahavidya Tara*'s realm is the void and the night of anger. She is the power of creation and is shown with a swollen belly, standing upon the corpse of the Lord Shiva. *Tara* is associated with water and is often supplicated for a safe voyage.

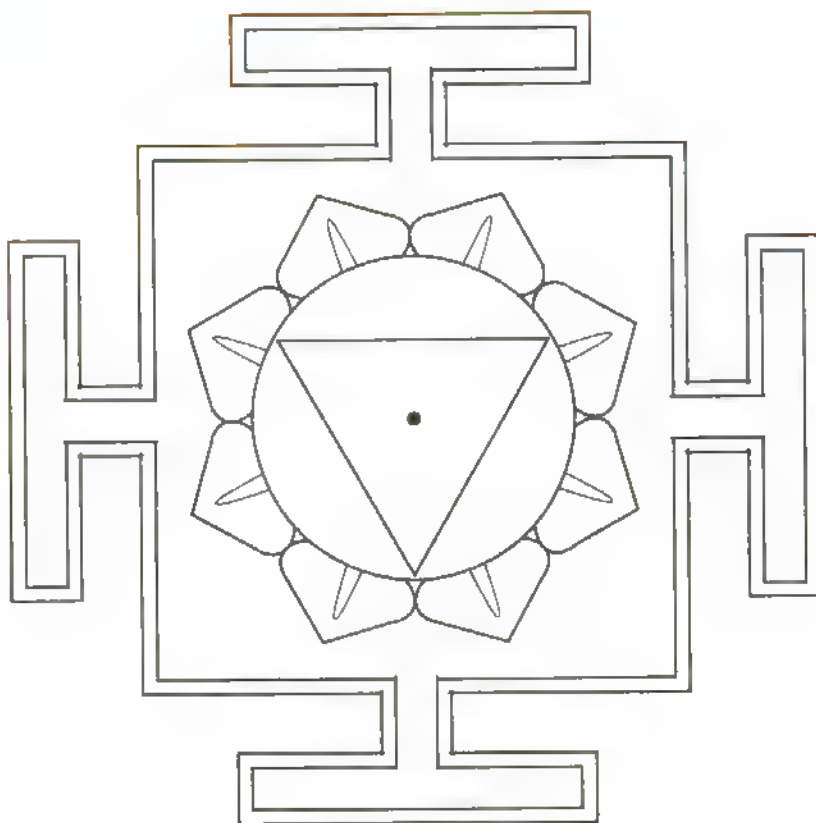
The *Tara Yantra* (I), the simplest, yet considered as one of the most powerful of the *Mahavidyas'* *yantras*, consists of a two step divine precinct (*bhupura*). Within this enclosure is a single eight-petaled lotus (*ashta-dala padma*) in the dynamic orientation emphasizing the feminine quality. It encircles an equilateral triangle (*trikona*), the apex of which is oriented downwards—feminine and *yoni*. At the center of all is a *bindu*.

Three numerals appear significant—two, three and eight. Two—represented by the *bhupura*—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, right, dark, left; and the moon. It is exemplified in: the concept of *Shakti-Shakta*; right-left; heaven-hell; day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)—air or wind (*vayu*, *marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Three—referring to the *trikona*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahmā*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*; *trishula*; the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*; the Three Cities (Indic: *tripura*), the Three Times (*kāla*) being: *bhūta-kāla* (past), *vartamana-kāla* (present), *avishya-kāla* (future), the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*; the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure); the three steps taken by the Lord *Vishnu* in his *Vamana Trivikrama avatar*; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Finally, eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-nidhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being: *ākasha*, *vayu*, *tejas*, *ap*, *kṣiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The *mantra* recited for this *yantra* is. "Om Streng Taraye Namaha."¹⁶¹ (DS, LC, LC II, VM, RG, TR, MS)

Plate 92 -- Tara Yantra (I)

(DS, #16; LC, II, p. 95)



Tara Yantra (II)

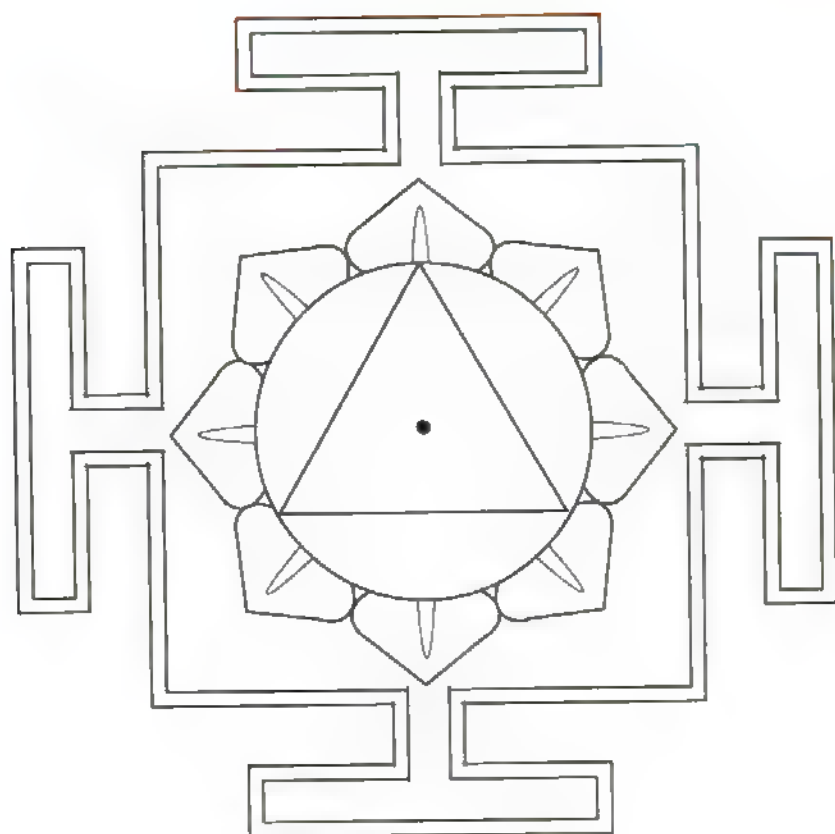
The *Tara Yantra* (II) is a variation on the *Tara Yantra* (I). It is reversed—i.e., rotated 180°—being composed of a two-stepped sacred enclosure (*bhupura*) within which is an eight-petaled sacred lotus (*ashta-dala padma*). The petals are oriented to the cardinal and intercardinal points of the compass. Within this lotus is an equilateral triangle (*trikona*), the apex of which is oriented upwards—masculine and *linga*. At the center of this star is a *bindu*.

As with the previous *yantra*, two, three and eight are three numerals which appear significant. Two—represented by the *bhupura*—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, night, dark, left; and the moon. It is exemplified in: the concept of *Shakti-Shakta*; right-left; heaven-hell, day-night; two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)—air or wind (*vayu*, *marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Three—referring to the *trikona*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahmā*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*; *trishula*; the Three Regions or the Three Worlds (Indic *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*; the Three Cities (Indic: *tripura*); the Three Times (*kāla*) being: *bhūta-kāla* (past), *varṭamana-kāla* (present), *bavishya kāla* (future); the Three Forces (*guna*) being: *sattoguna*, *rajoguna*, *tamoguna*, the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* avatar; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Finally, eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. Thus integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakṛiti* (the elemental nature) being: *ākasha*, *vayu*, *tejas*, *ap*, *kshuti*, *sattoa*, *rajas* and *tamās*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The *mantra* for this *yantra* is: "Om Streeng Taraye Namaha" or "Aieng Om Hareeng Kareeng HOUNG Phut."¹⁶² (LC II, DS, LC, VM, RG, TR, MS)

Plate 93 -- Tara Yantra (II)

(H), Pl. 7 & p. 98)

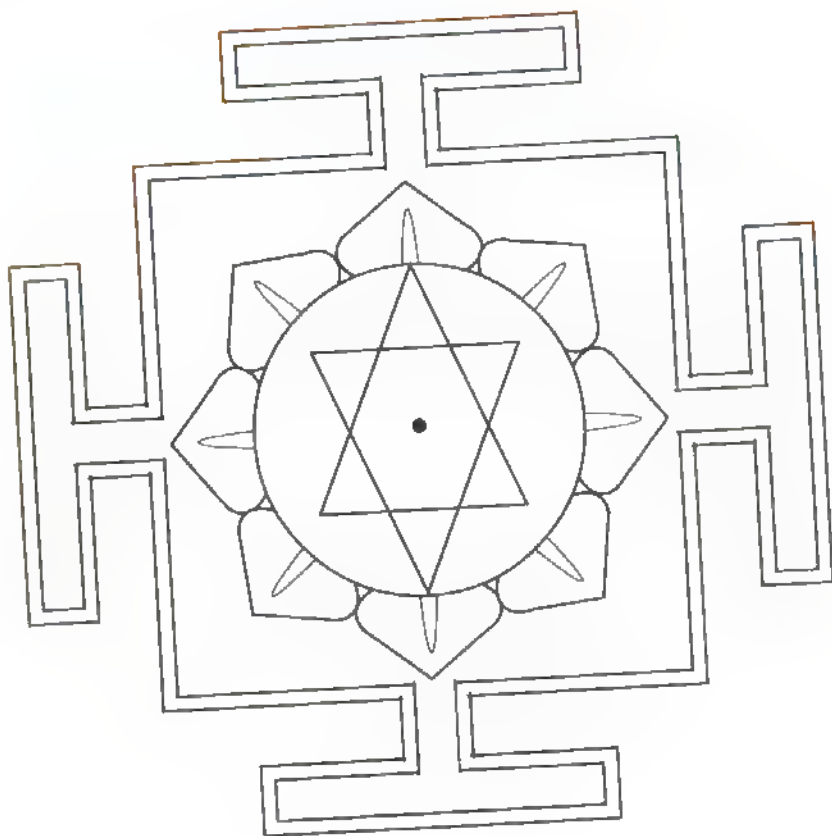


Tara Yantra (III)

The *Tara Yantra* (III) is essentially different from the *Tara Yantras* (I & II). It is composed of a two-stepped sacred enclosure (*bhupura*). Within the *bhupura* is an eight-petaled sacred lotus (*ashta-dala padma*). The petals encompass a circle which contains a six pointed star (*shatkona*). This star, as many of the others noted in this study is made up of two triangles, however, here isosceles in nature denoting the dynamic elements of the symbol, one apex of which is oriented upwards, the other downwards. At the center of this star is a *bindu*.

Two, six and eight are three numbers which appear worthy of further consideration. Two—referring to the *bhupura*—denotes duality, contrast, polarity and diversity. As an even number, a female symbol two symbolizes the power principle, right, dark, left; and the moon. It is exemplified in: the concept of *Shakti-Shakta*, right-left; heaven-hell, day-right, two eyes, nostrils, breasts and testes; and the second of the five elements (*pancha-tanmatras*)—air or wind (*vayu, marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajna Chakra*. Six—as a referent to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*, the Six Insights (*Indic darshana*); the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being: *akasha, vayu, tejas, ap, kshiti, sattva, rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The *mantra* for this *yantra* is "Om Streeng Taraye Namaha" or "Aieng Om Hareeng Kareeng Hounng Phut."¹⁶³ (LC II, DS, LC, VM, RG, TR, MS)



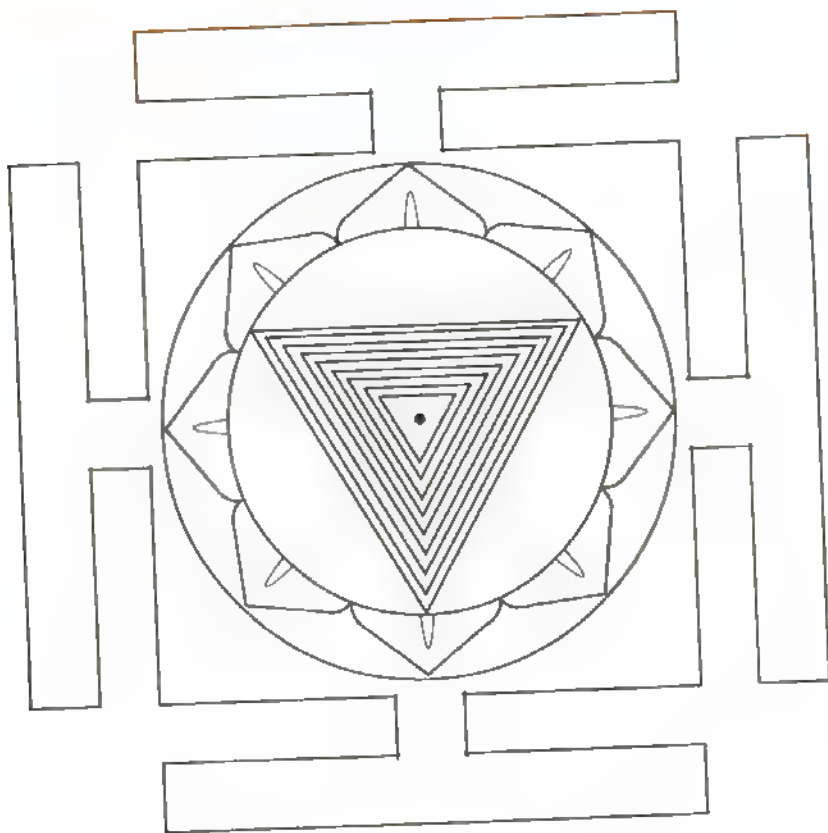
Tripurantaka-Bhairavi Yantra (I)

Tripurantaka-Bhairavi (aka *Tripura Bhairavi*)¹⁴ is one of ten aspects of *Maha Kali*, known as the *Dasha Mahavidyas*. She represents one of the ten aspects of divine night. This *Mahavidya*'s realm is the power of death and the night of death. *Tripurantaka Bhairavi* is the deity who destroys the nine impediments of the mind. She is the counterpart of *Tripurantaka Bhairava*, a form of the Lord *Shiva*, one of the fierce forms assumed by the deity to defeat the three sons of *Andhaka*, King of Demons, who are *Vidyumali*, *Tarakasha* and *Kamalaksha*.

The *Tripurantaka-Bhairavi Yantra* (I) is made up of a sacred enclosure (*bhupura*) of a single step. Within this enclosure is an eight-petaled lotus (*ashta dala padma*). The petals of this lotus is oriented to the cardinal and intercardinal points of the compass. Within the *ashta dala padma* are nine descending equilateral triangles, the apex of each is oriented downwards—feminine and *yoni*. Centered in the whole *yantra* is a *bindu*, the deity herself.

Four numbers appear worthy of consideration—one, three, eight and nine. One—referring to the *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in *day*, bright, the right (hand), the first of the five elements (*pancha tanmatras*)—ether (*akasha*, *vymom*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Three—referring to the *trikona*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in the trinity of *Brahma*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*, *tri-hula*, the Three Regions or the Three Worlds (Indic *triloka*) being *arupadhatu*, *rupadhatu*, *kamadhatu*, the Three Cities (Indic *tripura*), the Three Times (*kala*) being *bhuta-kala* (past), *varatana-kala* (present), *bhavishya-kala* (future), the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*, the *trivarga* (objects of human pursuit) being *dharma* (virtue), *artha* (purpose), *kama* (pleasure), the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* avatar, and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Eight—as a referent to the *ashta-dala padma*—symbolizes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-niddhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being *akasha*, *vaayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Nine—referring to the nine *trikona*—denotes completion, perfection, force, wisdom and silence. A number whose *v* is 3, therefore, a magnification of that sacred number and by association itself a most sacred number. This number connotes completion and space. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number. It is exemplified in the nine orifices of the body, the gestation period of the human being; the number of *pada* in the smallest magic square; the *Nava-grahas*, the *Nava-Durgas*; *nava nadis*, the Nine Classes of *Yoginis*, the Nine Jewels (Indic *navaratna*) being: pearl, ruby, topaz, diamond, emerald, coral, sapphire, moonstone, sardonyx, and the *Pitha Mandala* made up of nine *pada*. It is associated astronomically with the planet Mars (*Mangala*, *Kuja* or *Angaraka*). (APR, HJ, LC, LC II, PR)

Plate 95 -- Tripura(ntaka)-Bhairavi Yantra (I)
(APR, pg. 127)

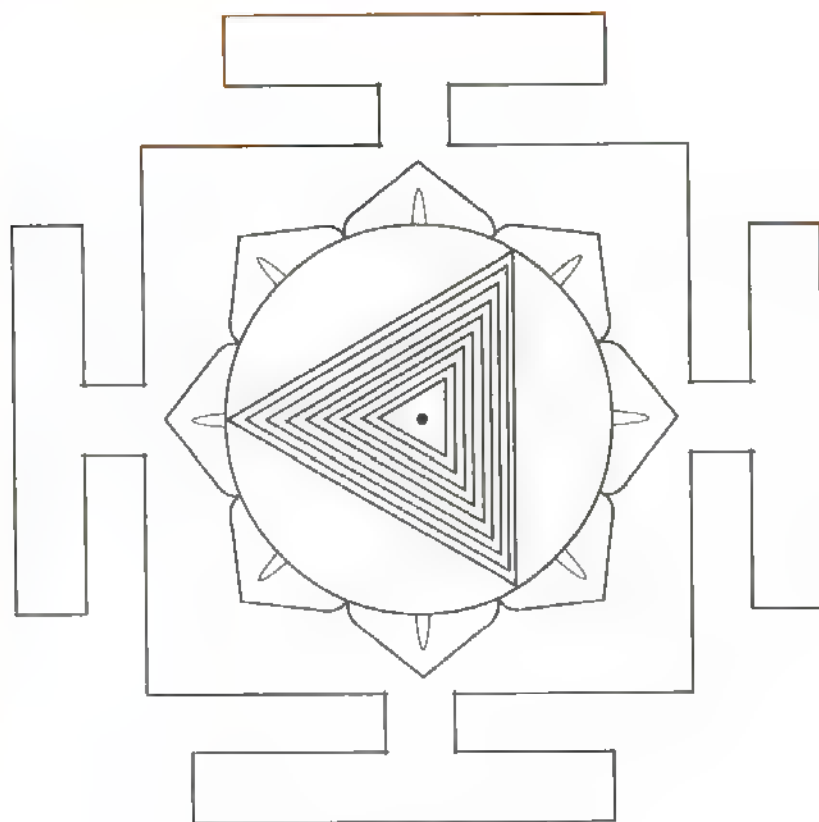


Tripurantaka-Bhairavi Yantra (II)

The *Tripurantaka Bhairavi* (aka *Tripura-Bhairavi*) Yantra (II), a variation of *Tripurantaka Bhairavi* Yantra (I), is made up of a sacred enclosure (*bhupura*) of a single step. Within the *bhupura* as a single eight-petaled lotus (*ashta dala padma*) oriented to the cardinal and intercardinal points of the compass. This lotus enfolds nine descending equilateral triangles (*trikona*), the apex of each is oriented to the left. As with the *Tripurantaka-Bhairavi* Yantra (I), the nine *trikona* refers to the nine impediments of the mind which she destroys. However, in this *yantra* the orientation has been shifted 90°, the apices of the triangles are oriented to the left, the feminine direction. * This shift—as with the utilization of, for example, an isosceles triangle instead of an equilateral shown here—underlines the dynamic elements of the symbol. At the center of the whole is a *bindu*.

As in *Tripurantaka-Bhairavi* Yantra (I) one, three, eight and nine are important numbers. One--referring to the *bhupura*--denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day, bright; the right (hand), the first of the five elements (*pancha tattmatras*)--ether (*akasha*, *vyoma*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Rati* or *Surya*). Three--referring to the *trikona* which are oriented to the left underlining their dynamic quality--denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahma*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha Sarasvati*, *Maha Lakshmi*, *Maha Kali*, *trishula*, the Three Regions or the Three Worlds (Indic *triloka*) being *arupadhatu*, *rupadhatu*, *kamadhatu*; the Three Cities (Indic *tripura*), the Three Times (*kala*) being *bhuta kala* (past), *varatamana kala* (present), *butishya kala* (future), the Three Forces (*guna*) being *sattvaguna*, *rajoguna*, *tamoguna*, the *tritarga* (objects of human pursuit) being *dharma* (virtue), *artha* (purpose), *kama* (pleasure), the three steps taken by the Lord *Vishnu* in his *Vamana* *Tritikrama* avatar, and the third of the five elements (*pancha-tattmatras*)--*hre* (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Eight--as a referent to the *ashta dala padma*--symbolizes perfection, good fortune, and on the divine plane justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta maddhi*) of *Kuber*, the Eight Mothers (*ashta-matrkas*), the Octave of *Prakriti* (the elemental nature) being *akasha*, *vaayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Nine--referring to the nine *trikona*--denotes completion, perfection, force, wisdom and silence. A number whose *x* is 3, therefore, a magnification of that sacred number and by association itself a most sacred number. This number connotes completion and space. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number. It is exemplified in: the nine orifices of the body, the gestation period of the human being; the number of *pada* in the smallest magic square, the *Nava-grahas*, the *Nava Durgas*, *nava nadis*, the Nine Classes of *Yoginis*, the Nine Jewels (Indic *nacaratna*) being pearl, ruby, topaz, diamond, emerald, coral, sapphire, moonstone, sardonyx, and the *Pitta Mandala* made up of nine *pada*. It is associated astronomically with the planet Mars (*Mangala*, *Kuja* or *Angaraka*) (SPS, APR, HJ, LC, LC II, PR).

Plate 96 -- Tripura(ntaka)-Bhairavi Yantra (II)
(SPS, Pl 12)

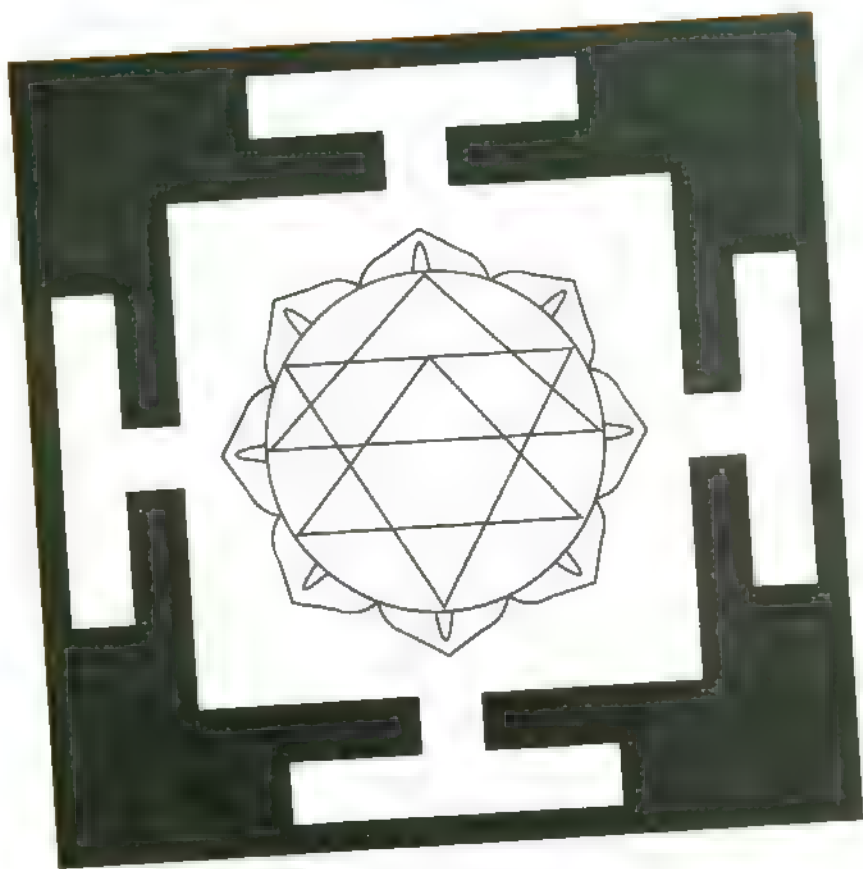


Tripurantaka-Bhairavi Yantra (III)

The *Tripurantaka Bhairavi* (aka *Tripura-Bhairavi*) Yantra (III)¹⁶⁷ is made up of a sacred enclosure (*bhupura*) of a single step. It is one of the few that L. Chawdhri presents with a dark *bhupura*.⁶⁸ Within this enclosure as a single lotus of eight petals (*dasha-dala padma*) oriented to the cardinal and intercardinal points of the compass. This lotus encompasses a circle within which are three triangles (*trikona*). One, an equilateral triangle oriented downwards with its three points touching the side of the circle. The second, a dynamic isosceles triangle, oriented with its apex touching the uppermost point of the circle and its base resting on the horizontal center of the *yantra*. The third, also an isosceles triangle, its apex pointed upwards and touching the inverted base of the other equilateral triangle and the two base points resting on the arc of the surrounding circle. The three intersecting triangles form eleven smaller triangles, or fourteen (including the three primary triangles *en toto*).¹⁶⁹

Four numbers appear to be of some significance: one, three, eight and fourteen. One—referring to the *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day, bright, the right (hand), the first of the five elements (*pancha tanmatras*)—ether (*akasha*, *vyman*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Three—as a referent to the *trikona*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in the trinity of *Brahma*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha Sarasvati*, *Maha Lakshmi*, *Maha Kali*, *trishula*, the Three Regions or the Three Worlds (Indic *triloka*) being *arupadhata*, *rupadhata*, *kamadhata*, the Three Cities (Indic *tripura*), the Three Times (*kala*) being *bhuta-kala* (past), *varatanana-kala* (present), *bhavishya kala* (future), the Three Forces (*guna*) being *sattvaguna*, *rajo guna*, *tanoguna*, the *trivarga* (objects of human pursuit) being *dharma* (virtue), *artha* (purpose), *kama* (pleasure), the three steps taken by the Lord *Vishnu* in his *Vanana-Trikrama* avatar, and the third of the five elements (*pancha tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Eight—referring to the *ashla-dala padma*—denotes perfection, good fortune, and on the divine plane justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2. It is exemplified in: the eight forms of the Lord *Shiva*, the Eight Treasures (*ashita-nidhi*) of *Kubera*, the Eight Mothers (*ashita-matrikas*), the Octave of *Prakriti* (the elemental nature) being *akasha*, *vaayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *thamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Fourteen—as a referent to the fourteen triangles—denotes involution, transmutation and relates to sexual relations. This integer is a number of luck. It is exemplified in the full moon, two of the moon's four cycles (waxing and waning), the Fourteen Principle Yoga nadis being *alambushta nadi*, *kulu nadi*, *vishvedara nadi*, *varana nadi*, *hastajihva nadi*, *yashovati nadi*, *parasemi nadi*, *gandhari nadi*, *pasha nadi*, *shankhni nadi*, *sarasvati nadi*, *ida nadi*, *pingala nadi*, *sushumana nadi*, the Fourteen *bhujangas*, and the *Chaturdasha-dala trikona* (*Sarva Saubhagya*, *Dayaka Chakra* of the *Shri Chakra*). As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces five ($1 + 4 = 5$) and, therefore, the planet *Mercury* (*Budha*) (5). (LC, II, SPS, APR, HJ, LC, PR, AM)

Plate 97-- Tripura(ntaka)-Bhairavi Yantra (III)
(LC II, p. 198)

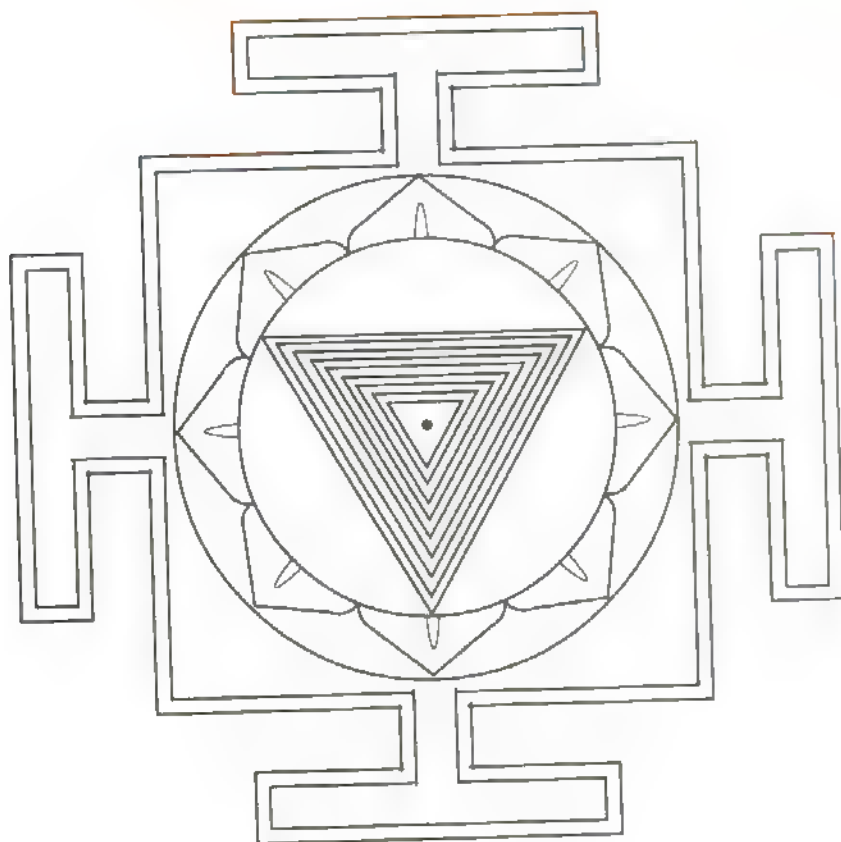


Tripurantaka-Bhairavi Yantra (IV)

The *Tripurantaka-Bhairavi* (aka *Tripura-Bhairavi*) Yantra (IV) is essentially a variation on the *Tripurantaka-Bhairavi* Yantra (I). It is composed of a two-stepped *bhupura* which encloses an eight petaled lotus (*ashta-dala padma*) oriented to the cardinal and intercardinal points of the compass. Within the circular field of the lotus are nine equilateral triangles (*trikona*), each smaller than the one before, with their apices pointed downward--feminine and *yoni*. At the center of all is a *bindu*.

Four numbers appear worthy of consideration--two, three, eight and nine. Two--referring to the *bhupura*--denotes duality, contrast, polarity and diversity. This integer is a material number, as opposed to a divine number, and when applied to either the Arabic or Roman alphabet, it is considered as the number of creation, and the mother principle. It is exemplified in: the concept of *Shakti-Shakta*, right-left, heaven-hell; day-night; two eyes, nostrils, breasts and testes; as an even number, a female symbol; night, dark, left; and the second of the five elements (*pancha-tanmatras*)--air or wind (*vayu, marut*). It is associated astronomically with the Moon (*Soma* or *Chandra*). Additionally, it represents the *Ajña Chakra*. It is visually represented by two points (usually connected by a line or is visually represented in *yantra* by the two petal lotus). Three--referring to the *trikona*--denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahmā, Vishnu, Shiva*, the trinity of *Sarasvati, Lakshmi, Parvati* or *Maha-Sarasvati, Maha-Lakshmi, Maha-Kali*; *trishula*; the Three Regions or the Three Worlds (Indic *triloka*) being: *arupadhatu, rupadhatu, kamadhatu*, the Three Cities (Indic: *tripura*); the Three Times (*kāla*) being: *bhūta-kāla* (past), *varṭamāna-kāla* (present), *avarūhya kāla* (future), the Three Forces (*guṇa*) being: *sattvaguna, rajoguna, tamoguna*; the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure), the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* avatar; and the third of the five elements (*pancha-tanmatras*)--fire (*tejas, agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Eight--as a referent to the *ashta-dala padma*--symbolizes perfection, good fortune, and on the divine plane, justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*), the Octave of *Prākṛiti* (the elemental nature) being: *ākasha, vayu, tejas, ap, kṣiti, sattva, rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Nine--referring to the nine *trikona*--denotes completion, perfection, force, wisdom and silence. A number whose $\sqrt{9}$ is 3, therefore, a magnification of that sacred number and by association itself a most sacred number. This number connotes completion and space. It is called perfect since it is formed from three and nine always reproduces itself when multiplied with any number. It is exemplified in: the nine orifices of the body, the gestation period of the human being, the number of *pada* in the smallest magic square; the *Navagrahas*; the *Navā-Durgas*, *nava-nadis*, the Nine Classes of *Yoginis*, the Nine Jewels (Indic: *navaratna*) being: pearl, ruby, topaz, diamond, emerald, coral, sapphire, moonstone, sardonyx, and the *Pitha Mandala* made up of nine *pada*. It is associated astronomically with the planet Mars (*Mangala, Kuja* or *Angaraka*).

The mantra for this yantra is: "Hasain Haskaring Hasain."¹⁷⁰ (H), APR, LC, LC II, PR, AM)



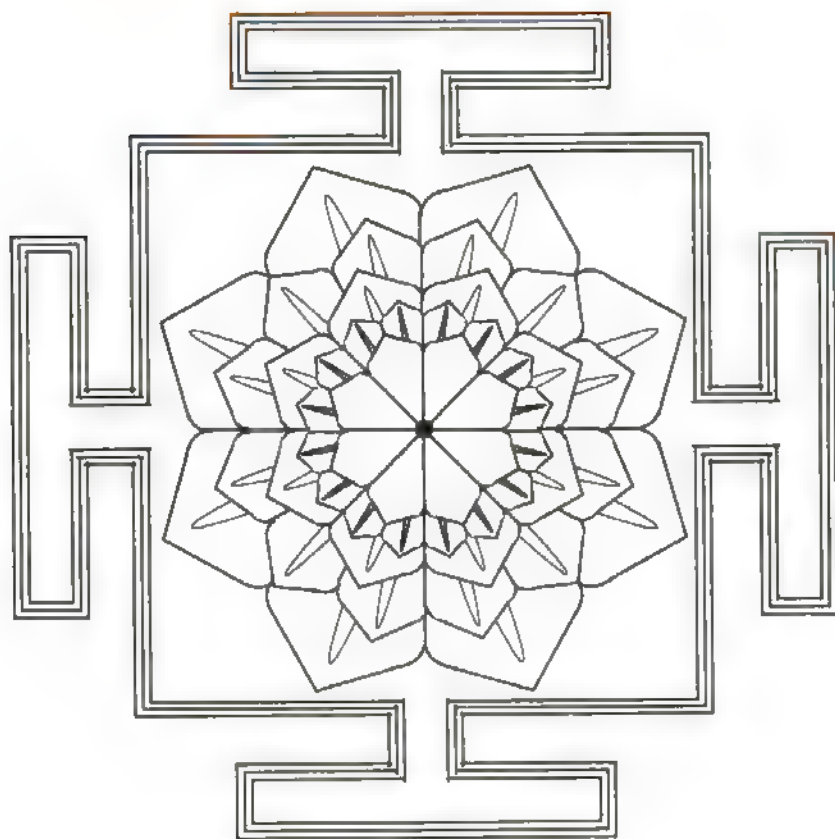
Vamana (avatara) Yantra

Vamana is one of the five early *Dashavatara*s of the Lord Vishnu, *avatara*s which assumes both human and animal characteristics. The first five combined forms are opposed to the latter five which are totally human in aspect. In this form he overcame *Bali*, the grandson of the demon *Pralhada*. There are two forms related to this avatar: *Vamana*, a dwarlike person and the gigantic *Trivikrama*.

The *Vamana Yantra* consists initially of a three stepped sacred enclosure (*bhupura*). The inner precinct of the *yantra* is made up of five superimposed lotus: an eight-petaled lotus (*ashta-dala padma*) in the outer band, a twelve-petaled lotus (*dvidasha-dala padma*) in the second band, a second eight-petaled lotus in the third band, a sixteen-petaled lotus (*shodasha-dala padma*) in the fourth band, and a third eight-petaled lotus in within the inner circle. All five lotus are not oriented to the cardinal points of the compass, thereby emphasizing their dynamic qualities. There are a total of fifty-two petals in the five lotus. A small dot (*bindu*) is found at the very center.

Three, eight, twelve, sixteen and fifty-two are five numbers which appear to be of importance. Three—referring to the *bhupura*—denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in the trinity of *Brahma*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha Lakshmi*, *Maha-Kali*; *trishula*, the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*; the Three Cities (Indic: *tripura*), the Three Times (*kala*) being: *bhuta-kala* (past), *vartamana-kala* (present), *bavishya-kala* (future); the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*; the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure); the three steps taken by the Lord Vishnu in his *Vamana Trivikrama avatar*; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Eight—as a referent to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane, justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-nidhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshuti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Twelve—referring to the *dvidasha-dala padma*—denotes sacrifice and is related to immortality. This numeral is: a cosmic number as well as comprehending all numbers lower than itself. It is exemplified in: the *Barahmasa* poetry being based on twelve, the twelve signs of the Zodiac, the twelve hours of the day as well as the twelve hours of the night, and the twelve months of the solar year. As a compound number it is associated astronomically with: the Sun (*Ravi* or *Surya*) (1) and the Moon (*Soma* or *Chandra*) (2). When reduced it produces three and, therefore, the planet Jupiter (*Brihaspati* or *Guru*) (3). Additionally, it represents the *Anahata Chakra*. Sixteen—referring to the *shodasha-dala padma*—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose $\sqrt{}$ is 4. It is exemplified in: the Sixteen *kals* of *Chandra*; and a *mandala* of sixteen *pada* called *Mahapitha Mandala*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven and, therefore, the planet *Ketu* (the descending node of the moon) (7). Additionally, it represents the *Vishudha Chakra*. Finally, fifty-two—referring to the total number of petals—denotes the transitory. As a compound number it is associated astronomically with the planet Mercury (*Budha*) (5) and the Moon (*Soma* or *Chandra*) (2). When reduced it produces seven and, therefore, the planet *Ketu* (the descending node of the moon) (7). (DS, SPS)

Plate 99 -- Vamana (avatara) Yantra
(DS, #15, SP5, Pl. 6)



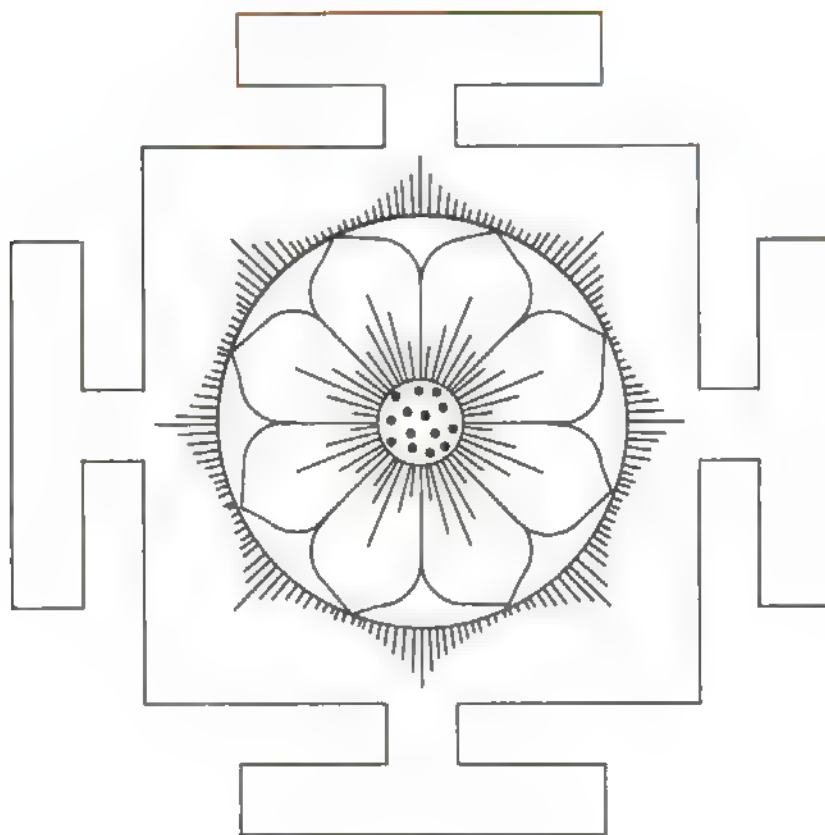
Varaha (avatara) Yantra

Varaha is one of the early five, part human, *Dashavatara*s of the Lord *Vishnu*. *Varaha* has the body and limbs of a human and the head of a boar. A story relates how after the primal creation, the earth was submerged in the primordial sea. The *Varahavatara* was created to raise it out of the waters. Yet, another tale relates that during the Great Flood, the Lord *Vishnu* took the form of a great boar to save *Prithvi*, the Earth Goddess from the clutches of the demon *Hiranyaksha*. He dove into the rising floods, slew the demon, thereby saving the earth.

The *Varaha Yantra* is made up of a sacred enclosure (*bhupura*) of a single step. Within this enclosure is a circle surrounded by radiating lines which peaks in the cardinal and intercardinal points of the compass creating eight 'points'. Within this circle is an eight-petaled lotus (*ashta-dala padma*), each petal with radiating lines. The petals of this lotus are in the dynamic orientation emphasizing the feminine quality. In the center of the lotus is a circle filled with a number of dots (*bindu*). This *yantra* is virtually identical to the *Balarama (avatara) Yantra* (Plate 15), *Hayagriva Yantra* (Plate 41), *Kalki Yantra* (Plate 46), *Krishna Yantra* (I) (Plate 49), *Maha-Lakshmi Yantra* (I) (Plate 55), and the *Shitala Yantra* (Plate 75), all of which are similar to the *Vishnu Yantra* (I) (Plate 103).

One and eight appear to possess some significance in this *yantra*. One—referring to the *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in the eight forms of the Lord *Shiva*, the Eight Treasures (*ashta-nulldhi*) of *Kubera*, the Eight Mothers (*ashta-matrikas*), the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. (DS, SPS, RG, TR, SH, MS, VM, HKS)

Plate 100 – Varaha (avatara) Yantra
(DS, # 20, SPs, Pl. 2)



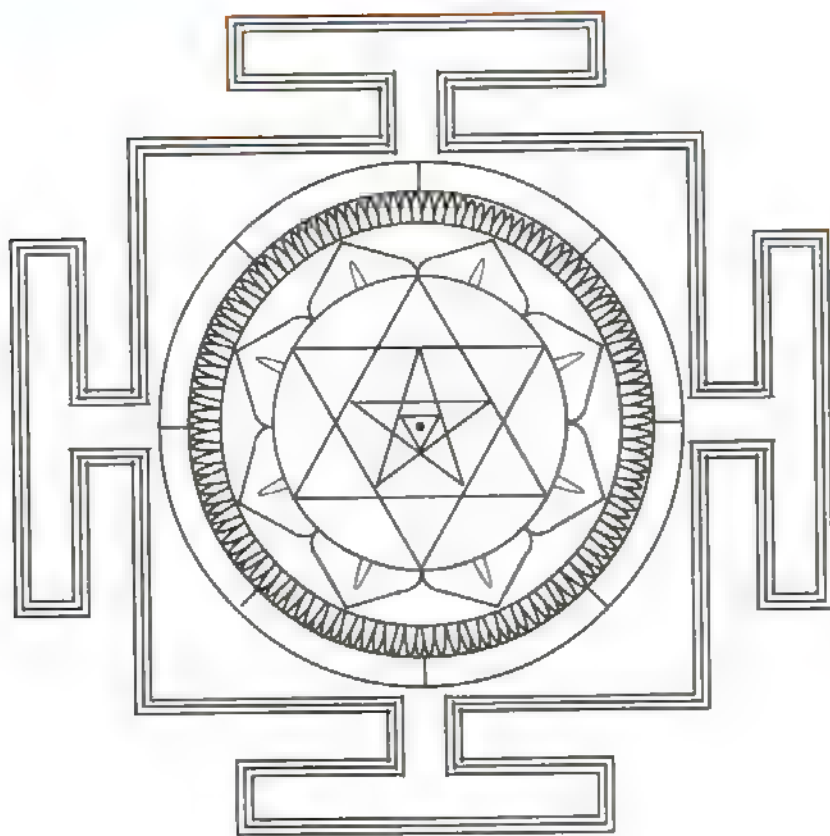
Vartali Yantra

The goddess *Vartali* (aka *Varahi*, *Krodhamukhi*) although not a deity of the first rank is, nonetheless, of some importance. She is a goddess of fierce mien and the minister of defense for *Lalitumaha-tripursundari*, who herself is associated with the *Shri Chakra Yantra*.

The *Vartali Yantra* consists of a three stepped sacred enclosure (*bhupura*). Within this divine precinct is a circle divided into eight sections. The division lines are aligned to the cardinal and intercardinal points of the compass. Inside this encircling band is a narrower strip made of a multitude of small petal-like forms, they may represent a thousand-petaled lotus (*sahasra dala padma*). This encloses a lotus consisting of eight petals (*ashta-dala padma*) in the dynamic orientation emphasizing the feminine quality. This lotus encloses a six pointed star (*shatkona*) made up of an equilateral triangle with its apex oriented upwards and one with its apex oriented downwards. At the center of the six pointed star is a five pointed star, and at its center is a triangle (*trikona*) with its apex pointed downwards. Centered in this triangle is a *bindu*.

There are five numbers which to bear consideration—three, five, six, eight and one-thousand. The number three—referring to the *trikona*—refers perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahmā*, *Vishnu*, *Shiva*; the trinity of *Sarasvati*, *Lakshmi*, *Parvati*, *trishula*; the Three Worlds (Indic: *triloka*), the Three Cities (Indic: *tripura*), the Three Times (*kāla*); the Three Forces (*guna*); the *trivarga* (objects of human pursuit); the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama avatar*; and the third of the five elements (*pancha-tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Five—referring to the pentagram—denotes magical properties, mental activity, intelligence, and the natural elements both positive and negative (pentagram positive or pentagram negative). This integer represents the natural man, is revolutionary and reduces all to the meaningful. It is created from the masculine three and the feminine two and, therefore, to many represents love, the union of the masculine and the feminine. It is exemplified in: the Five Subtle Elements (Indic: *tanmatras* or *panchatanmatras*), the Five Sense Particulars (Indic: *panchabhutas* or *mahabhutas*); the Five Truths (Indic: *pancha-tattva*); the five "M's" (*Panchamakara*) of the *vamanachara Tantra*; the five *skandhas*; the Five Evolutes of *Maya* (*pancha-kanchukas*); the five fingers of the hand, the five toes of the feet as well as the five major appendages of the body—head, arms and legs; and the fifth of the five elements (*pancha-tanmatras*)—earth (*kshiti*, *prithvi*). It is associated astronomically with the planet Mercury (*Budha*). Six—referring to the *shatkona*—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*); the six *Chakras*; and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Eight—referring to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature); and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Finally, one-thousand—referring to the *sahasra-dala padma*—represents endlessness. It is exemplified in: the thousand names of *Vishnu* (Indic: *Vishnusahasranama*); and the thousand names of *Parvati* (Indic: *Parvatisahasranama*). Additionally, it is represented by the *Sahasra Dala Kamala*, beyond the *Ajna Chakra*. It is associated astronomically with the Sun (*Ravi* or *Surya*) (1). (DS)

Plate 101 -- Vartali Yantra
(DS #24)



Vighnaraja Yantra

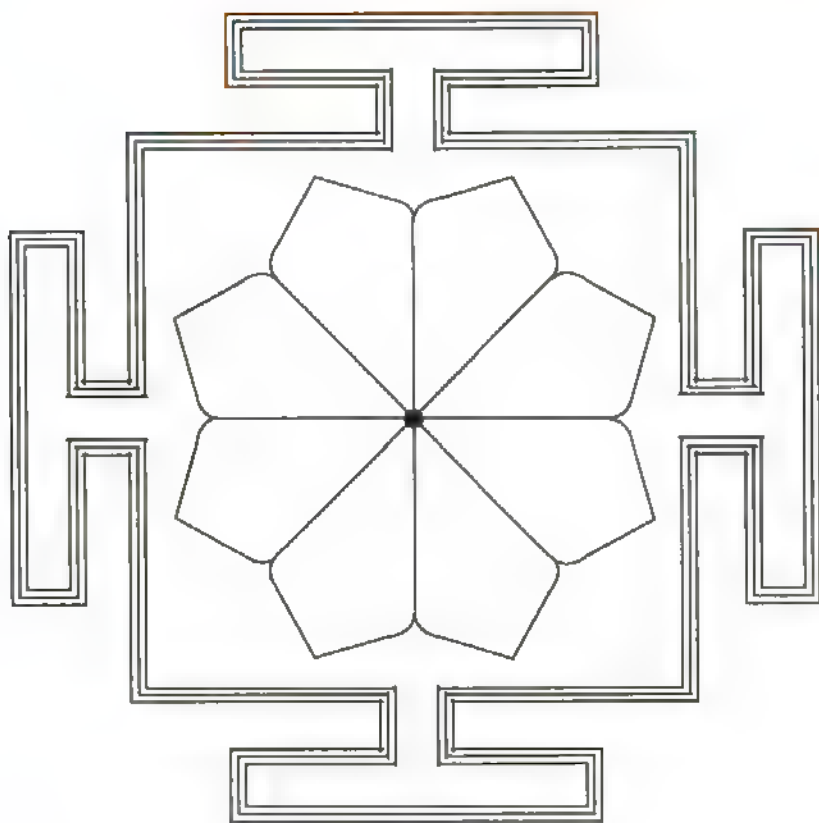
Vighnaraja refers to *Ganapati* as Lord (*raja*) over obstacles (*vighnas*). He is worshipped as and independent deity as well as a deity who is closely associated with the Lord *Shiva* and *Parvati*.¹⁷¹

The *Vighnaraja Yantra* embodies a three stepped sacred enclosure (*bhupura*). Within this enclosure is an eight-petaled lotus (*ashta-dala padma*) with a darkened central dot (*bindu*) in the dynamic orientation emphasizing the feminine quality. This *yantra* is quite similar to the: *Balarama (avatara) Yantra* (Plate XIV), *Hayagriva Yantra* (Plate XL), *Kalki Yantra* (Plate XLV), *Krishna Yantra* (I) (Plate XLVIII), *Maha-Lakshmi Yantra* (I) (Plate LIV) and the *Shitala Yantra* (Plate LXXV), all of which are similar to the *Vishnu Yantra* (I) (Plate CI).

Three and eight are two numbers which appear to be of some significance. Three—referring to the *bhupura*--denotes perfection, the trinity, the divine family (father, mother, child) and unity plus diversity which equals perfection. It is exemplified in: the trinity of *Brahmā*, *Vishnu*, *Shiva*, the trinity of *Sarasvati*, *Lakshmi*, *Parvati* or *Maha-Sarasvati*, *Maha-Lakshmi*, *Maha-Kali*; *trishula*; the Three Regions or the Three Worlds (Indic: *triloka*) being: *arupadhatu*, *rupadhatu*, *kamadhatu*, the Three Cities (Indic: *tripura*); the Three Times (*kala*) being: *bhuta-kala* (past), *varatmana-kala* (present), *bavishya-kala* (future), the Three Forces (*guna*) being: *sattvaguna*, *rajoguna*, *tamoguna*; the *trivarga* (objects of human pursuit) being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure), the three steps taken by the Lord *Vishnu* in his *Vamana-Trivikrama* avatar, and the third of the five elements (*pancha tanmatras*)—fire (*tejas*, *agni*). It is associated astronomically with the planet Jupiter (*Brihaspati* or *Guru*). Eight—as a referent to the *ashta dala padma*--denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being *akasha*, *vayu*, *tejas*, *ap*, *ksiti*, *sattva*, *rajas* and *lamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. (DS, SPS, APR, DS, JN, LC, LC II, TR, RG, HJ, SH)

Plate 102 -- Vighnaraja Yantra

(DS, #10, SPS, Pl. 4)



Vishnu Yantra (I)

The Lord *Vishnu* is one of the three most powerful deities within the Hindu pantheon's trinity (*Trimurti*) along with the Lords *Brahmā* and *Shiva*. He is the One Who Sustains as well as the locus of the *Vaishnava* sect. However, whereas the *Shri-chakram Yantra*, with its emphasis upon the *Shakti* sect, is so very popular throughout the Hindu world, *yantras* dedicated to either the Lords *Vishnu* or *Shiva* are relatively fewer in number and generally less complicated in form. The *Tantric* nature of *yantra* tends to center around the *Shakti* sect accounting for this fact.

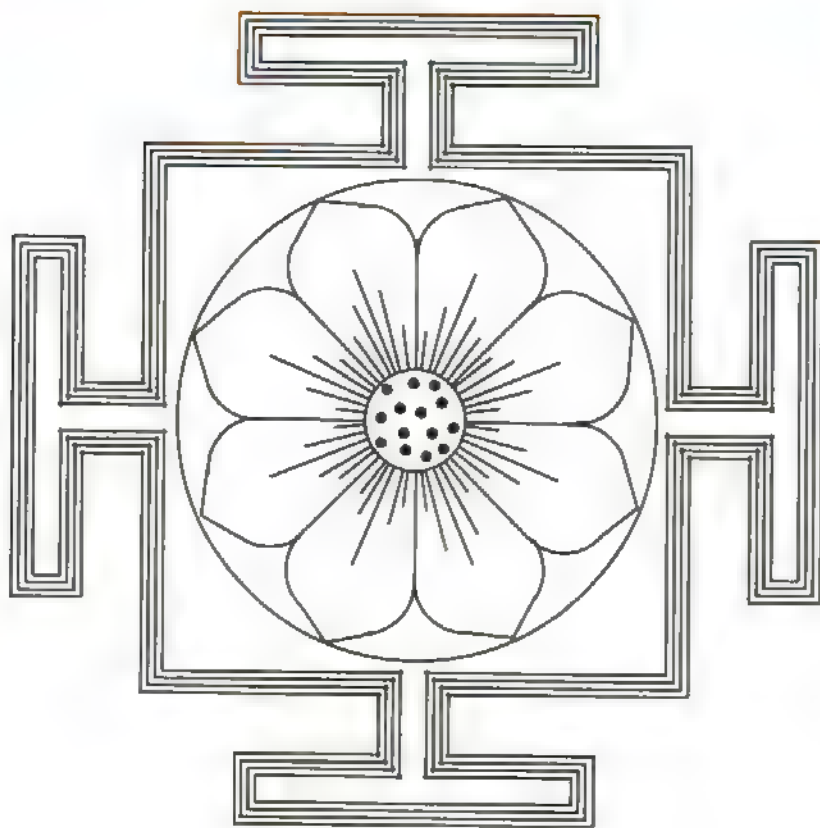
The *Vishnu Yantra* (I) is represented by a sacred enclosure (*bhupura*) of four levels which in itself is unusual and underlines this deity's importance. Within this divine domain is a sacred eight-petaled lotus (*ashta-dala padma*) not oriented to the cardinal and intercardinal points of the compass. This underlines the dynamic quality of the iconic device. Each petal possesses a series of radiating lines proceeding from the center. At the center is a small circle, containing numerous dots (*bindu*).

Four and eight are two numbers which appear to be of some significance in this *yantra*. Four—referring to the *bhupura*—denotes completeness, perfection, the practical element, worldly balance or order, and the creating fluid which is the soul of the universe. Thus numeral is the perfect number of a higher plane, a number whose $\sqrt{}$ is 2. It is exemplified in: the Four Fundamental or Sublime Meditations (Indic: *chatur-appamannaya*), the Four Trances (Indic: *chatur-jhana*), the Four Psychic Powers (Indic: *chatur iddhupada*); the four *Vedas*; the four *Pradharthas* being: *dharma* (virtue), *artha* (purpose), *kama* (pleasure), *moksha* (liberation); the four streams of nulk from the heavenly udder creating the four sacred rivers; the *chakrasudarshana* (disc) of the Lord *Vishnu*; the Four Guardians of the Quarters (Indic: *Lokapala*); the fourth of five elements (*pancha-tanmatras*)—water (*ap*); the cardinal directions; and the four phases of the moon. It is associated astronomically with the planet *Rahu* (the ascending node of the moon). Additionally, it is symbolized by the *Muladhara Chakra* and the *Pechaka Mandala* made up of four *pada*. Eight—as a referent to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2³. It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The *Vishnu yantra* seems to set a standard for the *yantra* of other deities who are related to the Lord *Vishnu*—e.g., the *Balarama (avatara) Yantra* (Plate 15), *Hayagriva Yantra* (Plate 41), *Kalki Yantra* (Plate 46), *Krishna Yantra* (I) (Plate 49), *Maha-Lakshmi Yantra* (I) (Plate 55), *Shitala Yantra* (Plate 75), and the *Varaha (avatara) Yantra* (Plate 100), all of which are similar. (DS, SPS, RG, TR, SH, VM, PR, HKS, LC, LC II)

Plate 103 – Vishnu Yantra (I)

(DS, #19, SPS, Pl. 8)



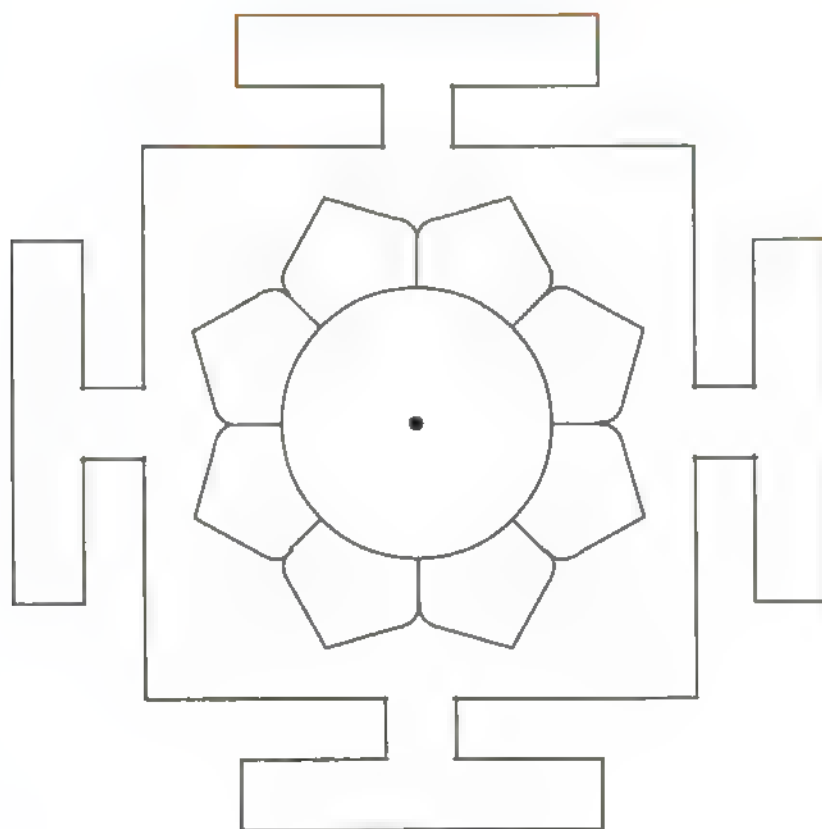
Vishnu Yantra (II)

The *Vishnu Yantra* (II), by far the simplest of the four *yantra* included in this brief study dedicated to this important deity, consists of a single-stepped divine precinct (*bhupura*). Within this divine enclosure is a single eight petaled lotus (*ashta dala padma*). The source indicates this lotus without the central 'vein' on the petals and without a *bindu*. By its simplicity, it stands out amongst the other *yantra*.

Two numerals would appear to assume some importance—one and eight. One—referring to the single-stepped *bhupura*--denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day, bright; the right (hand), the first of the five elements (*pancha tanmatras*)—ether (*akasha*, *vynion*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). While eight—referring to the *ashta dala padma*--denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-niddhi*) of *Kubera*; the Eight Mothers (*ashta matrikas*), the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*.

The *mantra* associated with this *yantra* is: "Om Shareng Narayana Namah / Hareeng Dhoong Hareeng."¹⁷² (APR)

Plate 104 -- Vishnu Yantra (II)
(APR, p. 164)



Vishnu Yantra (III)

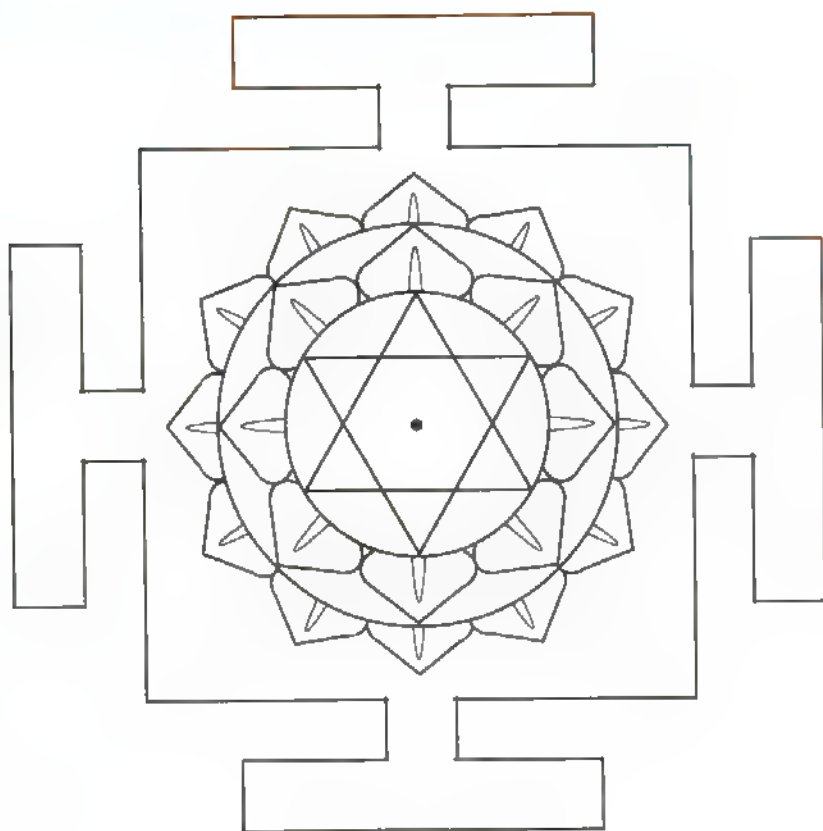
The *Vishnu Yantra* (III) consists of a single-stepped divine precinct (*bhupura*). Within the *bhupura* is a twelve-petaled lotus (*dvidasha-dala padma*) oriented to the cardinal points of the compass. This lotus encompasses a circle within which is a sacred, eight-petaled lotus (*ashta-dala padma*) also oriented to the cardinal points of the compass. The petals of the two lotus total twenty. The *ashta-dala padma*, in turn, surrounds a circle within which is a six pointed star (*shatkona*) made up of two equilateral triangles, one oriented upwards, the other downwards. At the center of the *yantra* is a *bindu*.

There are five numbers which appear to be of significance: one, six, eight, twelve and twenty. One—referring to the *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright; the right (hand); the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vymon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Six—referring to the *shatkona*—symbolizes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*; the Six Insights (Indic: *darshana*), the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*, and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—as a referent to the *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta-middhi*) of *Kubera*; the Eight Mothers (*ashta matrikas*); the Octave of *Prakriti* (the elemental nature) being: *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*, and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Twelve—referring to the *dvidasha-dala padma*—denotes sacrifice and is related to immortality. This numeral is a cosmic number as well as comprehending all numbers lower than itself. It is exemplified in: the *Barahmasa* poetry being based on twelve, the twelve signs of the Zodiac; the twelve hours of the day as well as the twelve hours of the night, and the twelve months of the solar year. As a compound number it is associated astronomically with the Sun (*Ravi* or *Surya*) (1) and the Moon (*Soma* or *Chandra*) (2). When reduced it produces three and, therefore, the planet Jupiter (*Brihaspati* or *Guru*) (3). Additionally, it represents the *Anahata Chakra*. Finally, twenty—referring to the total number of petals—denotes, as double ten, perfection or completeness, success, and cosmic wisdom. This number is auspicious in its make up and represents renewal. It is exemplified in: the total number of fingers and toes (a limit of counting), the number of nails on the fingers and toes and one of the important numbers is the proportions of a *stupa*. As a compound number it is associated with the Moon (*Soma* or *Chandra*) (2).

The mantra for this *yantra* is: "Om Namo Narayanaya."¹⁷³ (JN, SPS, RG, TR, SH, VM, PR, HKS, LC, LC II)

Plate 105 -- Vishnu Yantra (III)

(IN, p. 41)



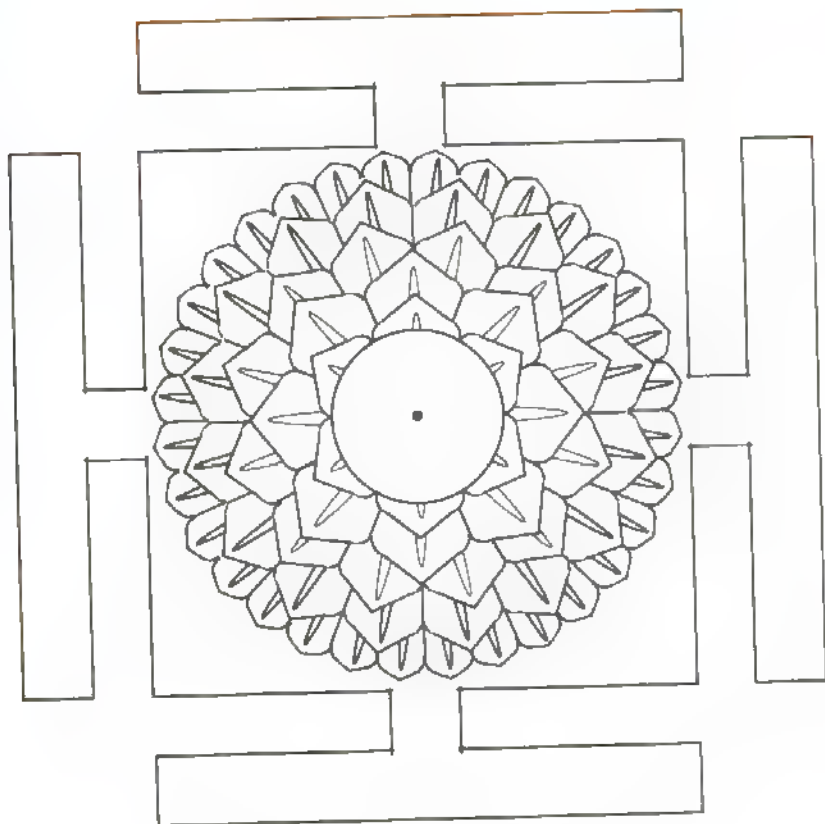
Vishnu Yantra (IV)

The *Vishnu Yantra* (IV) also known as *Sudarshana Mahachakra* is the most complex of the *Vishnu yantras* is composed of a single-stepped divine enclosure (*bhupura*) within which are five lotus one superimposed over the other. The first is a lotus of thirty-two petals (*datrimshati dala padma*). This lotus encircles one of sixteen petals (*shodasha dala padma*). The third lotus possesses twelve petals (*dvidasha-dala padma*). The three preceding lotus are not oriented to the cardinal and intercardinal points of the compass, thereby underlining their dynamic quality. The fourth lotus has eight petals (*ashta-dala padma*) and is oriented to the cardinal and intercardinal points of the compass. The fifth lotus of six petals (*shash-dala padma*), too, is oriented to the cardinal and intercardinal points of the compass. The total number of petals amounts to seventy-four. In the center of an inner circle, the center of the whole is a *bindu*.

One, six, eight, twelve, sixteen, thirty-two and seventy-four are numbers which appear to possess some significance in this *yantra*. One—referring to the *bhupura*—denotes the source, the monad, the first principle, unity, The Absolute One and the Primordial One and spiritual balance, the divine sign of universal life. As an absolute, it is beyond all and therefore divine. However, there are those who consider it as an odd number and as such it is a male symbol. It is exemplified in: day; bright, the right (hand), the first of the five elements (*pancha-tanmatras*)—ether (*akasha*, *vayon*), and the *Sakala Mandala* (1 *pada*). It is associated astronomically with the Sun (*Ravi* or *Surya*). Six—as a referent for the *shodasha-dala padma*—denotes the macrocosmic—the spiritual plus the material world; material beauty and comfort, divine charity; and balance. This integer is considered to be the most perfect number and the product of the first male and female numbers signifying universal attraction. As such, it is considered to be a lucky number. It is exemplified in: the *shatkona-chakra* of the Lord *Vishnu*, the Six Insights (Indic: *darshana*); the six *Chakras* being: *Muladhara*, *Svadhishthana*, *Manipura*, *Anahata*, *Vishuddha*, *Ajna*, and in nature the bee's comb, petals of a flower, snowflake. It is associated astronomically with the planet Venus (*Shukra*). Additionally, it is represented by the *Svadhishthana Chakra*. Eight—referring to *ashta-dala padma*—denotes perfection, good fortune, and on the divine plane: justice and balance between attraction and repulsion, positive and negative. This integer as even, is representative of motherhood. This number is auspicious in its makeup being an evenly even number and the first cube number, 2^3 . It is exemplified in: the eight forms of the Lord *Shiva*; the Eight Treasures (*ashta maddhi*) of *Kubera*; the Eight Mothers (*ashta-matrikas*); the Octave of *Prakriti* (the elemental nature) being *akasha*, *vayu*, *tejas*, *ap*, *kshiti*, *sattva*, *rajas* and *tamas*; and the sacred eight petal lotus. It is associated astronomically with the planet Saturn (*Shani*). Additionally, it represents the number when squared that makes up the *Manduka Mandala*. Twelve—as a referent for *dvidasha-dala padma*—denotes sacrifice and is related to immortality. This numeral is: a cosmic number as well as comprehending all numbers lower than itself. It is exemplified in: the *Barahmase* poetry being based on twelve; the twelve signs of the Zodiac; the twelve hours of the day as well as the twelve hours of the night; and the twelve months of the solar year. As a compound number it is associated astronomically with: the Sun (*Ravi* or *Surya*) (1) and the Moon (*Soma* or *Chandra*) (2). When reduced it produces three and, therefore, the planet Jupiter (*Brihaspati* or *Guru*) (3). Additionally, it represents the *Anahata Chakra*. Sixteen—as a referent for the *shodasha dala padma*—denotes divine destruction, the fall of man and the visible world. This integer also signifies completeness, or balance being made up of opposites—the Sun and Venus. It is a number whose $\sqrt{}$ is 4. It is exemplified in: the Sixteen *kalas* of *Chandra*, and a *mandala* of sixteen *pada* called *Mahapitha Mandala*. As a compound number it is associated with the Sun (*Ravi* or *Surya*) (1) and the planet Venus (*Shukra*) (6). When reduced it produces seven and, therefore, the planet *Ketu* (the descending node of the moon) (7). Additionally, it represents the *Vishuddha Chakra*. Thirty-two—referring to thirty-two-petaled lotus of the *yantra*—This numeral is considered by some to be a perfect number. It is exemplified in: the

Plate 106-- Vishnu Yantra (IV)

JN, p. 40)



Vishnu Yantra (IV) (Concluded)

thirty-two points of the compass—e.g., south, south south-southeast, southeast south-southeast, etc -- and the thirty two characteristics of human physiology. As a compound number it is associated with the planet Jupiter (*Brihaspati* or *Guru*) (3) and the Moon (*Soma* or *Chandra*) (2). When reduced it produces five and, therefore, the planet Mercury (*Budha*) (5). Seventy-four—as a referent for the total petals—is as a compound number, associated astronomically with the planet *Ketu* (the descending node of the moon) (7) and the planet *Rahu* (the ascending node of the moon) (4). When reduced it produces two and, therefore, the Moon (*Soma* or *Chandra*) (2).

The *mantra* associated with this *yantra* is. "Om Namo Narayanaya " ¹⁷⁴ (JN, SPS, RG, TR, SH, VM, PR, HKS, LC, LC II)

Postscriptum

There are a number of conclusions as well as observations that can be made when considering the deity centered *yantras* presented in this brief study. Conclusions and observations that would lead one, possibly, into other paths of study.

It is obvious to note that a majority of the *yantra* in this study are to be associated with the *Shakti* sect—i.e., sixty (60) *yantras*. *Yantras* and their employment are admittedly associated with *Tantric* practice. *Tantra*, itself, is deeply rooted in, and associated with *Shakti* considerations. Therefore, this association seems quite natural and understandable.

The complexity of a geometric *yantra*, or lack of complexity, for that matter, does not appear to have a significant relationship to the importance of the deity which it represents within the Hindu tradition. The *yantra* of the Lord *Vishnu* (Plate 104), for example, is remarkably simple, deceptively modest for a deity of such power and position. An answer may be posited that: this may be an attempt to indicate the perceived subordinate position of a male deity within a *Shakti* milieu. On the other hand, the *Matsya* (*avatara*) *Yantra* (Plate 65) is quite complex for one of the early, and admittedly less important *dashavatara*s of the Lord *Vishnu*. This is further underlined when the *Matsya yantra* is compared with the two illustrated *yantras* devoted to the important and highly popular Lord *Krishna* (Plates 49 & 50). Further, to say that the less important or popular deities are regaled with complicated *yantras* is, also, not altogether true. The *Shri-chakram Yantra* (Plates 81-88) are quite similar in their complexity. The inner, overlapping triangles are essentially identical, their variations appearing in the outer and varied manifestations—e.g., the *bhupura*, circular enclosures and surrounding lotus petals. Likewise, one *yantra* dedicated to the Lord *Vishnu* is rather intricate (Plate 106). Similarly, the *yantra* illustrated in Plate 77, dedicated to the Lord *Shiva*, although not resembling, in form, the geometric *yantra*, possesses a degree of convolution that must be considered more than simple.

The various levels of the *bhupura* do not necessarily relate to the position and/or importance of the deity in the Hindu pantheon. Single, double and triple level *bhupura* appear to be relatively equal in occurrence, although there are more single level enclosures in this study—i.e., single level *bhupura* (33), two level *bhupura* (23), and three level *bhupura* (26). It must be noted, moreover, that a single stepped *bhupura* is not employed in the representations of the powerful *Shri-chakram Yantra*. Mayhaps, from a *Shakti* point of view, a single stepped *bhupura* infers lesser prestige. Interestingly, a four stepped *bhupura* are significantly less in number—i.e., six examples in the 106 *yantras* presented—and it is not employed in any of the representations of the *Shri-chakram Yantra*.

Feminine/masculine numbers, forms and position also appear to be employed in what may be considered an arbitrary manner. With the possible exception of one (1), odd numbers are seen as being masculine and even numbers are considered to be feminine. Yet, the application of these iconic, numerical forms do not appear to be applied consistently to either feminine or masculine deities. The representation of even number lotus petals in an encircling band, with a few exceptions—e.g., the *Matsya Yantra* (Plate 65)—is always even in number. This is not seen to possess any notable significance. However, the number of levels in the *bhupuras* of the *yantra* dedicated to *Shri-chakram Yantra* are of interest. Five of the representations possess three—i.e., a masculine number—steps, three have two—i.e., a feminine number—steps, and as noted above, none hold four steps. A number of the masculine

deities indicate a two—i.e., a feminine number—stepped *bhupura* and numerous female deities possess three—i.e., a masculine number—stepped *bhupuras*. The *Kali Yantra* (Plates 42 & 44) indicates five receding *trikona*, Plates 43 and 45 show three *trikona* each, and the *Shodashi* (*Tripura-Sundari*) *Yantra* (Plates 78-80) display three overlapping *shatkona* each. On the other hand numerous male deities are depicted with *shatkona*—six pointed stars.

The orientation of forms, both geometric and natural, and the variation of forms—e.g., from an equilateral triangle to an isosceles—may be indicative of either feminine or masculine orientation. An *ashta-dala-padma*, for example, is masculine when a petal is oriented upwards, but feminine when the space between two petals is oriented upwards (See: p. 28).

The upward oriented *trikona* is a decidedly and admitted masculine iconic device—i.e., *linga*—while the *trikona* with its apex pointing downward is considered feminine—i.e., *yonu*. Numerous *Shakti yantras* possess feminine *trikona*—e.g., *Bagla Mukhi Yantra* (Plate 11) or *Sharabha Yantra* (Plate 74)—and frequently *Shaiva* or *Vaishnava yantras* indicate masculine *trikona*—e.g., *Bhairon Yantra* (Plate 20) or *Surya Yantra* (Plate 91). However, the *Annapurna Yantra* (Plate 9), the *Bagla Mukhi Yantra* (Plate 14), the *Durga Yantra* (Plate 33), the *Kali Yantra* (Plate 45), and the *Tara Yantra* (Plate 93), all indicate the masculine *trikona*—i.e., *linga*. Similarly, the *Bhairon yantra* (Plate 19), the *Ganesha Yantra* (Plate 36), and the *Maha Ganapati Yantra* (Plate 53) display feminine *trikona* prominently. A *trikona* with its apex oriented to the right is considered masculine, also; whereas, one pointed to the left is feminine. Yet, the *Shyama* (*Kali*) *Yantra* (Plate 89) indicates a *trikona* which is oriented towards the masculine right. The orientation of other forms also indicate feminine or masculine influence. *Shatkonas*, lotus or pentagrams which are oriented upwards (vertically) are masculine—e.g., *Ganesha Yantra* (Plate 35) or *Mrit Sanjivani Yantra* (Plate 56), while the horizontal orientations are feminine—e.g., the *Bhuvaneshvari Yantra* (Plate 21) or the *Shodashi* (*Tripura Sundari*) *Yantra* (Plate 78). However, there are feminine deities whose *yantras* indicate masculine oriented forms—e.g., the *Bhuvaneshvari Yantra* (Plate 22), the *Gayatri Yantra* (Plate 38), or the *Matangi Yantra* (Plate 63)—as well as male deities which indicate feminine oriented forms—e.g., the *Krishna* (*Gopala*) *Yantra* (Plate 50) or *Narasimha* (*avatara*) *Yantra* (Plate 67).

The indication of either *trikona* or *shatkona* which are composed of isosceles triangle(s) indicates a dynamic element, and, therefore, are considered feminine. It is to be noted that a large number of these dynamic elements are attributes of feminine deities. *Shatkonas* which are oriented upwards (masculine) assume feminine characteristics when composed of isosceles triangles. This is also true of a *trikona* which may be considered as masculine when pointing up, but assumes the feminine when isosceles in form—e.g., *Durga Yantra* (Plate 32), *Matangi Yantra* (I) (Plate 62), *Sarasvati Yantra* (Plate 73) *Shodashi* (*Tripura-Sundari*) *Yantra* (Plate 80), *Tara Yantra* (Plate 94), and *Tripura(nitaka)-Bhairavi Yantra* (Plate 97).

Are the variations of these gender-oriented symbols merely the product of an unschooled or inadequate *guru* or possible misalignment in the printing process? Let us consider the *Ganesha Yantra* (II) (Plate 36) and the *Ganesha Yantra* (III) (Plate 37). They are essentially identical except that in the *Ganesha Yantra* (II) the *trikona* is oriented downwards, while in the *Ganesha Yantra* (III) it is oriented upwards. Similarly, in the *Kali Yantra* (II) (Plate 43) displays three nested *trikonas* oriented in the feminine direction while in the *Kali Yantra* (IV) (Plate 45) shows the same three but in that *yantra* they are oriented in the masculine direction. These variations are not isolated to a single source, but are duplicated in other sources as well, causing one to assume that these variants shown are accurate.

What then are the interpretations of these variations? Does the feminine orientation in the *Ganesha Yantra* (II) (Plate 36) indicate the assigning of this *yantra* as a *Shakti yantra*? Even though *Ganesha* is a deity that is honored by all sects, he is generally considered to be associated with the *Shaitvas*, the son

Postscript (Concluded)

of the Lord *Shiva* and his consort, *Parvati*. Although, a number of stories dealing with *Ganesha's* genesis directly involve the important goddess *Parvati (Devi)* as his sole creator and, therefore, the direct connection with the *Shakti* sect. *Kali*, similarly, is associated with both sects. She is considered to be the consort of the Lord *Shiva*. Numerous stories connect her, erotically, with the Lord *Shiva*. On the other hand, her genesis is also seen to have been directly associated with *Devi*. Perhaps these *yantras* indicate both stories, both sources, much in the same way as a coin has two faces.

Iconic devices frequently possess opposite interpretations, depending upon their use. In western iconography, a red rose, when associated with the Virgin Mary, indicates her spiritual passion (sorrow) involving the death of her son, the Lord Jesus Christ. On the other hand, when it is associated with Venus, it clearly indicates physical passion and desire. Similarly, a pink is symbolic of the brevity of life and/or beauty, but when held in the hand of the obviously beautiful, 50+ year old Diane de Poitiers, in the 16th century portrait by François Clouet, it assumes the opposite interpretation. It is presumed that the same applies to these *yantras*, as well.

Of the various geometric forms that appear within the *yantras* under consideration, three forms are important—i.e., the circle, the *trikona* and the *shatkona*. The circle appears 117 times, either singly or nested; the *trikona's* appearance is by far the most numerous—i.e., 182+, and the *shatkona* is found 39 times. When isolating the *trikona's* into feminine and masculine orientation, it is found that feminine oriented *trikonas* exceed 110, while masculine are over 72. Clearly, the feminine oriented *trikona* predominates. The circle, representative of the earth—as opposed to the square which represents the higher celestial spheres and exemplified in the *bhupura*—is also seen as a feminine symbol—i.e., *yoni* and/or vaginal. When combined with the feminine oriented *trikona*, one becomes immediately aware that the female principle monopolizes, iconographically, the *yantra* under consideration. Since, as has been stated, *yantra* are basically *tantric*, this, then, is not unusual.

There are other interesting comparisons. Two numbers appear more frequently than any of the other numerals—i.e., the masculine three and the feminine eight. When considering the nine planets, the *Navagrahas*, the masculine Sun and the feminine Moon appear, or are referred to more frequently than the others; although the Sun predominates slightly.

A number of the deities represented in this study possess more than one *yantra* or variations. Of these, the ten *Mahavidyas*, display, as a group, the greatest number—i.e., thirty-one in all. Singly, the *Shri chakram Yantra* possesses the most with eight variations, while *Ganesha* and/or *Maha-Ganapati* is represented with six variations—three for each form. The Lord *Vishnu* possesses four *yantra*-variations, while two of his *avatars*—i.e., *Krishna* and *Rama*—have two each.

To say that the symbols and forms employed in the various *yantra* are arbitrary would be foolhardy. Not only are forms—e.g., the circle, *trikona*, *shatkona*, etc.—iconographically relevant, the numerical representations would also appear to be of prime importance. The repetition of certain numbers and/or forms—e.g., three as in the *trikona*, *trirekha* and *trivritta*; or, eight as in the *ashta-dala padma*—appear with such obvious regularity and in such combinations that to dismiss them would be senseless.

For virtually every major religion, numbers have played an important role. This role is underlined in the Hindu *yantra*.



Notes

Abbreviations

¹ The drawings by Deepak Singh were sent to me through the kind offices of Susheel K. Mittal, Sri Kunj, Bali Nagar, New Delhi

² The J B. Khanna & Co. illustrations are full color reproductions of deities, produced for this company by contemporary artists/illustrators and sold throughout south and southeast Asia. Although the individual works appear to be artistically, technically proficient, they are obviously meant for the mass market as the facial features of the deities are, frankly, rather 'kitch'. Nonetheless, the icons employed are accurate.

Introduction

³ LC, p 3

⁴ The *mantras* reproduced in this section are taken from LC, pp 14-47, 75-117, as well as from HJ, pp 39-42, 57 & 129-133

⁵ TR, p 331

⁶ LC, pp 12-13, lists. *Vashu Karan, Shanti Karan, Stanbhan, Videshan, Uchattan* and *Maran*, and then notes that these divisions apply also to *mantras* and *tantras*

⁷ *Ibid.*, pp 55-58

⁸ LCII, pp 4-6

⁹ Unfortunately, the source was from an old, and fragmented publication, kindly supplied to the author by the publisher in photocopy form. The publication is out of print. So, the reason for this depiction could not be verified. The author assumes that it was a misprint.

¹⁰ HJ, pp 70; see also: p. 00 of this study.

Numbers

¹¹ There are a number of important sources that deal with Numerology. In addition to the sources noted below information was gleaned from Brahman priests and Buddhist monks in India, Nepal, Thailand and Malaysia, in particular: Pt. Jai Dev Shastri, Hoshiarpur, Punjab (6-8-99) and Pt. Vashisthu Dutt Mohila, New Delhi (22-11-94 & 8-8-99). Published sources were consulted were: Mabel L. Ahmad, *The Secret Power of Names and Numbers. A Guide to your Destiny*, Bombay: 1991, Eric T. Bell, *Numerology* Baltimore: 1933, C.D. Bijalwan, *Hindu Omens* New Delhi: 1977, Tons Brunes, *The Secrets of Ancient Geometry and Its Use* (vols. I-II), Copenhagen: 1967, George Coedes, *The Indianized States of Southeast Asia*, Honolulu: 1968, Thomas Crump, *The Anthropology of Numbers* Cambridge: 1990, Bruno Dagens (ed. & trans.), *Mayanalam, Treatise of Housing, Architecture & Iconography* (2 Vols.), New Delhi: 1994; (Lama) Anaganka Govinda, *Psycho-cosmic Symbolism of the Buddhist Stupa* Emeryville: 1976, O. Hashnu Hara, *Number Name and Colour As Applied to Character and Fate*, New Delhi: 1995. Sefenial Hindi, *Kabala Anka Rahasya*, Jalandhar: 1992, Lionel March, et al, *The Geometry of Environment* Cambridge: 1974, S.R.N. Murthu, *Vedic View of the Earth: A Geological Insight into the Vedas*, New Delhi: 1997, Blanche C. Olschak and Gesche Thupten Wangyal, *Mystic Art of Ancient Tibet*, Boston and London: 1988, Phra Rajawaramuni (Prayuth Payuthto), *Dictionary of Buddhism* (Brief Dictionary of Buddhist Dharma) Bangkok: P.S. 2528 (1985), Annemarie Schimmel, *The Mystery of Numbers*, New York: 1993, Norman Shure, *Numerology: Your Character and Future Revealed in Numbers*, New York: 1994, A. Snodgrass, *The Symbolism of the Stupa*, Ithaca: 1985, W. Wynn Westcott, *Numbers, Their Occult Powers and Mystic Virtues*, Bombay: 1994, and G. Wilson, et al. *Geometry for Architects*. Champaigne: 1962.

¹² The use of the symbol \ indicates that the number is also made up of two integers in this case 12 is made up of 1 (one) and 2 (two). Each integer has its own mystic value which in a combined form may shift somewhat. Within Hindu and Buddhist Numerology the individual integers of a compound number are considered individually as well as their sum. Frequently they are opposite to their single number counterpart.

Yantra Construction, Variations and Application

¹³ HJ, pp 65-69

¹⁶ *Ibid.*, p. 70

¹⁷ SR, p. 30

¹⁸ *Ibid.*, p. 52

¹⁹ HJ, p. 114

¹⁹ For one trained in the technique of the visual arts, these descriptive terms are not only imprecise, but they are often misleading and certainly confusing. Even within the professional world of the visual arts, until two decades ago, certain terms were employed that tended to be descriptive—e.g., earth green—versus source oriented—e.g., burnt Sienna—and these colors could and did vary considerably from manufacturer to manufacturer. Finally, the industry and the profession agreed upon a set of terms and numerical designations to standardize color. The terms to be employed in this section are technically correct.

¹⁹ AM, p. 65, reproduces this *mandala* and identifies it as: "A contemporary ground plan of a temple based on a *mandala*. Gouache on paper. Origin is not noted, whether or not it was actually produced within the Hindu or Buddhist tradition, is, here, irrelevant. It does, however, indicate the iconographic basis of the *bhupura* as a fort or protecting area."

²⁰ The *Mayamalām* (BD, pp. 37–49) enumerates the various diagrams (*mandalas*), which are applicable for design purposes. It is stated that the *Manduka Mandala* (64 *pada*) and the *Paramasayika Mandala* (51 *pada*) are the acceptable diagrams for the design of a temple.

²¹ AM, p. 113, and listed as "Astronomical computation, based on the *Sarvatrabhadra yantra* (composed of nine fields, each of which represents an aspect of the universe, Kangra, Himachal Pradesh, c. 18th century. Ink and gouache on paper. *Sarvatrabhadra* is not identified as such by PR, Fig. 127, p. 151, but is identified as "127 Diagram for computing astronomical periods, used for meditation. Kangra, 18th century. Ink and colour on paper 11 x 8 (28 x 20). However, there is reference to a deity *Sarvatrabhadra* in the *Kurma Purana* in the list of the *Parvati sahasranama* (KP, GT, OD) and called "the one surrounded by welfare."

²² PR, p. 152

²³ There are two modes employed in the construction of a *yantra*: 1) a two dimensional mode employing line and color, and 2) a three dimensional mode in which the *yantra* is presented either in bas relief or by incised or engraved lines in a solid material typically metal or stone.

²⁴ AM, p. 39, merely illustrates this *yantra* and makes no reference to it in the text. *Janana* is one of the *Vishnusahasranama* (EE, MB, AD, HB) and it assumes that the title/name *Janan* refers to *Janana*. The other possibility, more remote indeed, is *Jananda*, one of the *Parvatisahasranama* (KP, GT, DD). However related, this possibility is rejected in favor of *Janana* as the progenitor of living creatures. Further, the iconography suits this deity's name form and underlines the concept of *yoni-linga*, *shakti-shakta*, *yin-yang*—the union of the feminine and masculine—as a state to be fervently sought as well as an important *Shakti* principle.

²⁵ The *yantras* of *Bhairon* (I), *Dhyananda*, *Ganesha* (II), *Maha-Ganapati* (II), *Mangala* (*Hanuman*) and *Sharabha*, a.l. employ downward pointing triangles. Since *yantras* are *Tantric* devices, and a strong element of *Tantra* is rooted in the *Shakti* sect and the *Agamas*, the employment of this form as applied to a masculine divinity would not appear to be antithetical.

²⁶ The term *mandala* is used by AM, p. 89 rather than *yantra*. The reproduction, gouache on paper, is closer in concept to a *yantra* than a *mandala*. Since the reproduction in black and white, the value relationships are shown in Plate 4, however, the original was doubtless in color.

²⁷ AM, pp. 89–90.

²⁸ This *yantra*, as with the *Janan Yantra*, is also not referred to in the text and which is reproduced AM p. 50.

²⁹ The use of a multi-stepped-*bhupura* frequently denotes a deity of major proportion. See the following *yantras*: *Bagala* (I), *Balarama* (*avatara*), *Chinnamasta* (I), *Durga* (I), *Shri Chakram* (I–III), *Vamana* (*avatara*) and *Vishnu* (I) in which three and four-stepped *bhupura* are employed. However, it must be noted that there are major deities whose *yantras* employ a single step, but they are not as common.

³⁰ Like AM, PR presents a reproduction of this interesting "Tanka with Nine Mandala Yantras (in the collection of Jean Claude Ciancimino, London), but fails in providing any textual explication other than: "55 Tanka painted with nine *mandala yantras*, which are meditated on in series to produce a special condition of consciousness. Nepal, c. 19th century. Ink and colour on paper 22 x 22 (56 x 56)," p. 75.

³¹ *Ibid.*, p. 89. It is of interest to note the shift of terms from one source to another. HJ refers to that area beyond the sixteen-petaled lotus as the *bhupura* and only incidentally names it as the *Trailokya-Mohana Chakra*, pp. 89–90. SS, on the other hand, refers to the three squares as the *chaturasra*, the central part as the *bhupura*, the three inner circles as *trivalaya* and refers to these three part area as the *Trailokya-Mohana Chakra*, pp. 40–4. SR, finally, does not employ the term "bhupura" at all but refers to the three outer square sections as the *tri rekha* and the three inner circles as *tri vratta* and the whole as the *Trailokya Mohana Chakra*, p. 27. Doubtless, these shifts are due to the different traditions or Tantric schools, cf. n. 13 below. The various traditions are not delineated in this study.

Notes (Continued)

- ¹² HJ, pp. 89-90; SR, pp. 27-29; AM, pp. 59-61.
- ¹³ The three rings are common to the *Samaya Mat* tradition. The *Kaul Mat* tradition, on the other hand, employs but two. HJ, p. 89. SR cites different traditions—e.g., the *Hayagriva* tradition, the *Ananda-Bhairava* tradition and the *Dakshina-murti* tradition, pp. 29-30.
- ¹⁴ *Ibid.*, SS, pp. 40-41.
- ¹⁵ SS, p. 41; SR, p. 29.
- ¹⁶ SS, *ibid.*, HJ, *loc. cit.*
- ¹⁷ HJ, p. 89.
- ¹⁸ SR, p. 30; SS, p. 82.
- ¹⁹ SS, *ibid.*, HJ, p. 88; SR, p. 30.
- ²⁰ HJ, pp. 88-89.
- ²¹ SR, pp. 30-31; SS, pp. 57 & 83.
- ²² SS, p. 41; HJ, p. 88; SR, p. 31.
- ²³ HJ, p. 88; SR, pp. 31-32; SS, pp. 57 & 83.
- ²⁴ HJ, p. 88; SR, pp. 32-33; SS, p. 42.
- ²⁵ HJ, *ibid.*, SR + pp. 32.
- ²⁶ HJ, pp. 87-88; SR, p. 33; SS, p. 42.
- ²⁷ HJ, *ibid.*, SR, *ibid.*
- ²⁸ HJ, p. 87; SR, pp. 33-34; SS, p. 42.
- ²⁹ HJ, *ibid.*, SR, *ibid.*
- ³⁰ HJ, *ibid.*, SR, pp. 34-36; SS, p. 42-43.
- ³¹ The alternate names are found in: HJ, SR, SS, LC, LC II and TR.

Deity Yantras

- ³² LC II, p. 199.
- ³³ HJ, p. 114, states that *Bagla* is a transformation of the name *Vagla* who is a *Vedic* deity, her name meaning 'the Powerful One'.
- ³⁴ The pointing of the *Trikona* to the right, although not unusual, would appear to refer to *dakshina*. The term *dakshina* refers to the right, the right side. As in most religions and ethnic groups the right hand or side is considered the most auspicious or favorable. The elder or more prominent person stands to the right of the younger or less important. The right side should be turned towards an important image, one circumambulates (*pradakshinapatha*) clockwise so that the right side is towards the shrine. The right is associated with the male. Many male oriented symbols, except those of destruction, are carried in the right hand. Generally if there are male and female attendants to a deity, the male attendants will be placed to the right of the deity, while the females will be placed to the left. *Dakshina* is masculine, associated with light and the idea principle. It is opposed to the left (*vama*). There are two, esoteric Tantric approaches or practices—*dakshinachara* (the right hand practice) and *vamachara* (the left hand practice associated with magic of a more or less positive nature). Refer to: Prem Saran, *Tantra. Hedonism in Indian Culture*, New Delhi: 1998.

- ³⁵ LC II, p. 29.
- ³⁶ HJ, p. 57.
- ³⁷ LC II, *loc. cit.*
- ³⁸ SH, p. 108.
- ³⁹ PR, p. 130.
- ⁴⁰ HJ, p. 117.
- ⁴¹ *Ibid.*, p. 57.
- ⁴² LC II, p. 29.

⁴³ The representations or variations of the *Bagla* yantras present a conundrum. Two yantra are decidedly masculine in their central icon, i.e., yantra (I) & (V). Icons are meaningful and unmutable. A number of Brahmin Priests who were consulted were unable to shed any light on this problem. There are, of course, three possibilities: first, the Brahmin Priests were unschooled in this aspect of the religion and could not have recognized any error. Secondly, these representations are correct. The representations in the sources from which these yantra were drawn were incorrect (misprinted, incorrectly aligned). Alas, a fact that is apparent in any number of Indian publications.

⁴⁴ These yantra are all to be found in: Pratap Singh Sah Dev (Maharaja of Nepal), *Shri Purashcaryarnava of His Majesty Shri Pratap Singh Sah Dev King of Nepal*, repr. Delhi: n.d. (1997).

- ⁶⁵ *Ibid.*
- ⁶⁶ HKS, p. 222, in which the *yantra* is not illustrated but described in clear and precise terms
- ⁶⁷ AM, p. 90, merely identifies this *yantra* as "Bala Yantra" Rajasthan, c. 18th century Gouache on paper. There is no description in the text
- ⁶⁸ SR, p. 72
- ⁶⁹ The *bhupura* indicated in this *yantra* is unlike any other that is included within this brief study, but is shown here as it is illustrated in SR, p. 96, and described on pp. 73-74. The two stepped enclosure is intersected by a square rotated 45° and centered on the *bhupura*, forming the "gates."
- ⁷⁰ SR, p. 72
- ⁷¹ LC, p. 17.
- ⁷² *Ibid.*
- ⁷³ HJ, p. 102
- ⁷⁴ This may be only a stylistic device. However, in both Hindu and Buddhist iconography there are several types of lotus: *pundarika* (white), *raktapadma* (red) and *nilotpala* (blue). Whether these dark centers refer to a lotus other than a white (*pundarika*) is impossible to tell
- ⁷⁵ LC, pp. 43-44
- ⁷⁶ HJ, p. 57.
- ⁷⁷ LC, loc. cit.
- ⁷⁸ *Ibid.*, HJ, loc. cit.
- ⁷⁹ *Ibid.*
- ⁸⁰ The closest parallel with any of the other major world religions—i.e., Judaism, Buddhism, Christianity and Islam—is the role or position of the Virgin Mary within the Roman Catholic segment of Christianity. Even during the height of the Marian cults—from their earliest strength in the 12th & 13th centuries CE to the promulgation of the dogma of the Immaculate Conception—her role was acknowledged as a major intercessor and the mother of Christ Jesus. Hymns of praise and devotional liturgy were assigned to her, but in no way was she elevated to the god-head as equal to God, The Father, and certainly not as the Supreme One
- ⁸¹ LC II, p. 34.
- ⁸² *Ibid.*
- ⁸³ The other two being the, *Durga Yantra* (II) and *Tripura-Bhairavi Yantra*. The reason for this presentation may be only stylistic, but this style appears nowhere else in Chawdhri's two works cited
- ⁸⁴ LC II, p. 201.
- ⁸⁵ HJ, pp. 111-114.
- ⁸⁶ *Ibid.*, p. 57, LC II, p. 197
- ⁸⁷ *Ibid.*
- ⁸⁸ LC II, p. 114.
- ⁸⁹ The other two being the, *Dhyananda Yantra* and *Tripura-Bhairavi Yantra*. The reason for this presentation, as has been noted, may be only stylistic, but this style appears nowhere else in the two Chawdhri works cited.
- ⁹⁰ LC II, p. 194
- ⁹¹ There are a number of *yantras* which employ this type of element. It cannot be considered as merely a decoration, but must be seen as an iconic element. Possibly, here, the *padma* of three petals may be a referent to the *Shakti* trinity, or as a further guardian of the inner precincts. In the *Shiva Yantra* (II), the *trishula* shape terminates the vertical and horizontal lines of this interesting *yantra*. Of course, the *trishula* is one of the important icons of that deity.
- ⁹² *Ibid.*, p. 274.
- ⁹³ The concept of being divinely inspired is akin to the concept of the Christian Bible and essentially opposite to the Islamic concept of the origins of the Koran—i.e., The Word of Allah, which had always been and always will be. Therefore, the mere recitation of parts of the Koran is considered to be a holy act as the words are, themselves, holy being the revealed Words of Allah
- ⁹⁴ The author of *Mantra Kirtana Yantra and Tantra*, Swami Jyoti Maya Nanda, "the genius of yoga," may well have presented this *yantra*, as well as the several others of those in his book of which no other source exists, from his divine inspiration. He is called saintly, intuitive, reflective, brilliant, etc. (JN, inside back cover page). It must also be noted that in the illustration of this *yantra*, the names of the guardian deities are noted in the appropriate areas. They are not indicated in the illustration in this study.
- ⁹⁵ JN, p. 30.
- ⁹⁶ TR, Vol. I, Pt. 1, pp. 35-67.
- ⁹⁷ LC, p. 19.

Notes (Continued)

- ⁹⁸ JN, p. 28, APR, p. 162.
⁹⁹ LC, loc cit, in addition, HJ lists thirty-three other *mantra* used in the worship of *Ganesha*, pp 129-133.
¹⁰⁰ APR, loc cit
¹⁰¹ There is, however, a 'decorative' double line surrounding this *yantra*, one which does not appear in any of the other of the *yantras* in this source. The author has taken the liberty of interpreting this as a two-stepped *bhupura*
¹⁰² JN, p. 30.
¹⁰³ He may be equated with Johnathan of Old Testament fame.
¹⁰⁴ APR, p. 170.
¹⁰⁵ LC II, p. 271, it is also to be noted that as with many *yantras*, the presiding deity is noted in the various areas within the source consulted. However, for a *yantra* to be efficacious, the names of these presiding deities need not be included in the construction (writing) of the *yantra*
¹⁰⁶ *Ibid.* p. 272.
¹⁰⁷ This controversy is a matter of ignorance or misunderstanding. Is it any different from the representations of the beaten and bleeding Christ crucified, or representations of the 'sacred heart'? A line from the popular film "Ghandi" delivered by an apparently uneducated Hindu Indian, also appears relevant here "I know a Christian. She drinks blood every Sunday."
¹⁰⁸ LC II, p. 33.
¹⁰⁹ *Ibid.* p. 32
¹¹⁰ HJ, p. 93. A number of statements through this study would seem to imply that Johari is a *Shaiva* oriented Tantric practitioner. This may account for the source which he uses and the orientation of the *trikona*
¹¹¹ *Ibid.*, p. 57.
¹¹² HJ, p. 57
¹¹³ *Ibid.*
¹¹⁴ JN, p. 33.
¹¹⁵ *Ibid.*, pp. 13 and 29
¹¹⁶ *Ibid.*, p. 28.
¹¹⁷ LC, p. 19.
¹¹⁸ This feminine *trikona* may be an influence of the *Shakti* sect.
¹¹⁹ HJ, pp. 129-133.
¹²⁰ JN, p. 29
¹²¹ LC, p. 46
¹²² *Ibid.*
¹²³ LC II, p. 224.
¹²⁴ *Ibid.*, p. 272
¹²⁵ *Maha-Mritanjan* as a form of the Lord *Shiva*, noted by LC, pp. 46-47 and LC II, pp. 25-26, possesses curative powers against all "dreadful" diseases, not unlike *Mri Sanjivani* (See p. 162) who is associated with the *Ashvini-Devatas*
¹²⁶ LC II, p. 25
¹²⁷ LC, p. 32, also displays a series of *yantras* dedicated to the *Navagrahas* on the next page which take the form of magic squares. It is to be further noted that, generally, the *Navagrahas* are represented by magic squares and not *yantras* similar to the other deity *yantras* indicated in this study
¹²⁸ LC, p. 20
¹²⁹ HJ, pp. 117-120.
¹³⁰ See fn. 69
¹³¹ LC, p. 45
¹³² HJ, p. 57.
¹³³ LC, loc cit
¹³⁴ HJ, loc cit
¹³⁵ HKS, p. 259, *mritasamjivani*, a medicinal herb, in the form of *Mritasamjivani*, along with three others accompany the *Ashvini-devatas*, *Nasatya* and *Dasra*, who are patrons of medicine. As a companion of the *Ashvini-devatas*, she is referred to as a "fan bearer," BD, Vol. II, p. 861.
¹³⁶ LC, pp. 19-20
¹³⁷ Magic squares are to be found in China earlier than they apparently appeared in India, and are not unknown within the Islamic faith
¹³⁸ Equally subdivided squares of various total internal squares (*pada*), ranging from one *pada* per side (*sakaia*

mandala) to thirty-two *padas* per side (*indrakanta mandala*). These "mandalas" are the basis for various types of construction.

¹³⁹ LC, p. 22.

¹⁴⁰ *Ibid.*

¹⁴¹ RG, p. 185.

¹⁴² JN, p. 45.

¹⁴³ LC, p. 18.

¹⁴⁴ HKS, pp. 147-148.

¹⁴⁵ It is also interesting to note that one of the sources for this story and the *yantra*, Shri Pratap Singh Saha Dev (SPS), who displays both the *yantras* of the *Dashavatara* and the *Dasha-Mahavidyas* with apparent equanimity also provides both image and *yantra* of this being.

¹⁴⁶ HKS, p. 224.

¹⁴⁷ The *Shri Maraimman* temple, Kuala Lumpur Malaysia, presents the image of this deity which is decidedly benevolent and maternal.

¹⁴⁸ JN, p. 29.

¹⁴⁹ *Ibid.*

¹⁵⁰ HJ, p. 57.

¹⁵¹ *Ibid.* pp. 99-100.

¹⁵² PR, pp. 125-126.

¹⁵³ HJ, *loc. cit.*

¹⁵⁴ LC, p. 14.

¹⁵⁵ LC II, p. 21.

¹⁵⁶ See, pp. 44-50.

¹⁵⁷ See: *Kali Yantra* (I).

¹⁵⁸ This *yantra* is reproduced in PR, p. 35, and bears the description: "Shyámá (Kāli) Yantra. Rajasthan, 18th century. Gouache on paper. Even if the reproduction was not aligned properly, there is no orientation of the *yantra* which would produce an orientation that would be anything but "unusual."

¹⁵⁹ For a thorough description of the process, refer to: HJ, pp. 45-71, LC, pp. 3-13, LC II, pp. 1-18, and KS, pp. 1-12.

¹⁶⁰ LC, p. 22.

¹⁶¹ LC II, p. 96.

¹⁶² HJ, p. 57.

¹⁶³ LC II, *loc. cit.*

¹⁶⁴ *Tripurantaka Bhairavi* is looked upon as akin to *Tripura Sundari*, who is the primordial desire and seeking union. *Tripurantaka Bhairavi*, on the other hand, is the dormant *kundalini* who destroys impediments to union.

¹⁶⁵ The nine impediments are: "sickness, incompetence, doubt, delusion, sloth, nonabstention, erroneous conception, nonattainment of any yogic state, and the inability to stay in a yogic state," HJ, p. 103.

¹⁶⁶ The orientation of the nine triangles in this compendium is unusual, if not problematical. The original and the two reprints consulted—i.e., Pratap Singh Sah Dev, Shri (Maharaja of Nepal) *Purashcaryarnava*, repr. Delhi n.d., and Pratap Singh Sah Dev, Shri (Maharaja of Nepal) (Pratapsinha Sahadeva) *Purashcaryarnava* *tantrasastranusari-vidhan-paddhati-niupanatmakah*, *Encyclopaedia of Tantric Rituals*, repr. New Delhi 1985—indicate the same alignment.

¹⁶⁷ LC states that *Gayatri* is the goddess of this *yantra*, yet entitles it as *Tripura Bhairavi*, LC II, p. 198.

¹⁶⁸ The other two being *Durga Yantra* (II) (Plate 32), and *Dhyan Yantra* (Plate 28).

¹⁶⁹ L. Chawdhri does not indicate a bindu in this *yantra*.

¹⁷⁰ HJ, p. 57.

¹⁷¹ See also *Ganesha yantra*, Plates 35-37; and *Maha-Ganapati yantra*, Plates 52-54.

¹⁷² APR, p. 163.

¹⁷³ JN, pp. 6 and 28.

¹⁷⁴ *Ibid.*, p. 28.



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The bibliography that follows reflects the major sources which were employed in the preparation of this compilation. In many cases, there were duplicate materials from one source to another. Thus "Bibliography" reflects all the sources consulted. A great number of which appear within the citation parentheses.

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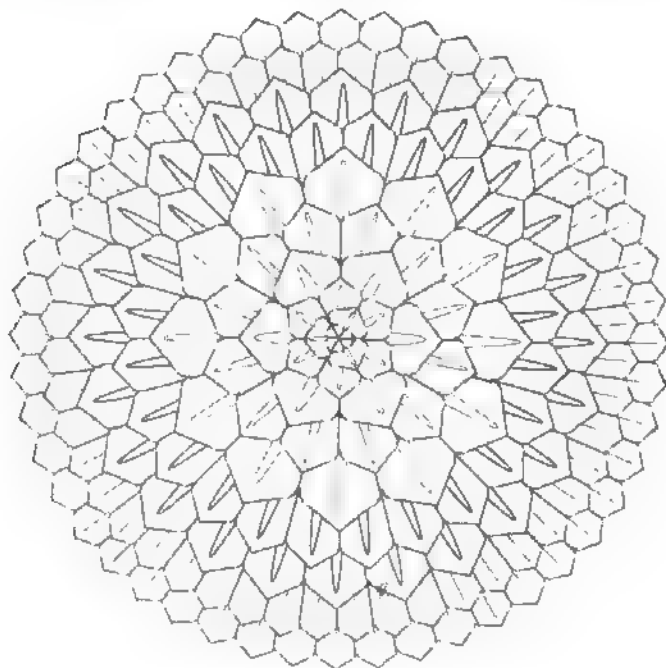
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Iconic Distribution

The following tables indicate the distribution of the various iconic devices that are to be found within the *yantras* under consideration



Yantra	Bhupura				Lotus: number of petals																Internal Forms								Other	Deity		
	Shak	Vaishnava	Shakta		1	2	3	4	6	7	8	10	12	14	16	24	32	48	other	circle(s)	triangle	square	pentagon	pentagram	hexagon	shatkona	heptagon	octagon			asthakona	other
X																				1	2*										* this form is unusual bhupura not noted	Amba Mata
X																				1	1									28 total petals	Annapurna	
X																				1	1*										* oriented to the right	Bagla (Mukhi) (I)
X																				1	1*										* oriented downward	Bagla (Mukhi) (II)
X																				1	1*										* not oriented to points of compass, ** oriented downward	Bagla (Mukhi) (III)
X																				1	1*										* not oriented to points of compass, ** masculine orientation, ' oriented right & left	Bagla (Mukhi) (IV)
X																				1	1*										* radiating lines, central circle w/ many dots	Bagla (Mukhi) (V)
X																				1	1*										* radiating lines, central circle w/ many dots	Balarama (avatara)
X																				1	1*										* not oriented to points, ** feminine orientation	Bala-Shakti (I)
X																				1*											* within shatkona	Bala-Shakti (II)
X																				1	1*	2*									* not 'usual' form, ** overlapping with added line forming 9 konas, ' one square rotated 90°	Bala-tripura
X																				1	11*										* two forming shatkona &	Bhairon (I)

Yantra	Bhupura				Lotus: number of petals																Internal Forms								Other	Deity					
	Shakti	Vaishnava	Shaiva		1	2	3	4	2	4	6	7	8	10	12	14	16	24	32	48	other	circle(s)	triangle	square	pentagon	pentagram	hexagon	shatkona			heptagon	octagon	ashtakona	other	
																						2* 1**						1					1 overlapping forming 11 triangles	Bhairon (I)	
																						1											* double circle around shatkona, ** masculine oriented	Bhairon (II)	
X	X																					1						1*						* oriented left & right	Bhuvaneshvari (I)
X	X																					1						1						Bhuvaneshvari (II)	
X	X																					1						1*						* made of isosceles triangles	Bhuvaneshvari (III)
X	X																					3* 2**												* trivalya within the 1st trikona, protecting 2nd trikona, ** feminine oriented	Chinnamasia (I)
X	X																					3* 2**												* trivalya within the 1st trikona, protecting 2nd trikona, ** isosceles & feminine oriented	Chinnamasia (II)
X	X																					3* 2**												* trivalya within the 1st trikona, protecting 2nd trikona, ** feminine oriented, aka is black with white lines	Chinnamasia (III)
X	X																					1*												* feminine oriented with 3-petal forms at each angle	Devi

Yantra			Bhupura				Lotus: number of petals													Internal Forms								Other	Deity			
Shakti	Vaishnava	Shaiva	1	2	3	4	2	4	6	7	8	10	12	14	16	24	32	48	other	circle(s)	triangle	square	pentagon	pentagram	hexagon	shatkona	heptagon			octagon	ashatkona	other
																				1	3*										** bijakshara	Devī
X			X							1										1											* 3 overlapping forming 14	Dhanda
X				X						1*										1						1					* not oriented to points of compass	Dhumavati (I)
X					X					1										1						1					Dhumavati (II)	
X						X				2*																					* not oriented to points of compass	Durga (I)
X				X						1										3* 3**											* trivaliya around central area, ** 3 overlapping forming 14	Durga (II)
X					X					1*										1	4**										* 3-petal forms at each petal tip, ** 4 overlapping forming 14	Durga (III)
X										1						1*				1						1					* 24 outer, 8 inner	Durga (IV)
		X								1										1	1*					1					* masculine oriented inside shatkona	Ganesha (I)
	X									1										1	1*						1				* feminine oriented, outside shatkona	Ganesha (II)
	X									1										1	1*						1				* masculine oriented, outside shatkona	Ganesha (III)
																				1	1*										* infinity figure, ** bijakshara	Gayatri
			1	2	3	4	2	4	6	7	8	10	12	14	16	24	32	48													X* X**	

* infinity figure,
** bijakshara

Yantra		Bhupura				Lotus: number of petals												Internal Forms							Other	Deity						
Shakti	Vaishnava	Shaiva	1	2	3	4	2	4	6	7	8	10	12	14	16	24	32	48	other	circle	triangle	square	pentagon	hexagon	shakara	trapezoid	rectangle	other				
X	X		X								1*								1												Hanumat	* not oriented to points of compass
	X				X						1*																				Hayagriva	* radiating lines, central circle w/ many dots
X			X																		3*	5**									Kali (I)	* trivalya around central area ** feminine oriented descending size
X			X																		4*	4**									Kali (III)	* trivalya around central area, 1 outer ** 3 inner feminine oriented descending size, 1 outer feminine, base on outer circle
X				X																	3*	5*									Kali (III)	* trivalya around central area ** feminine oriented descending size
X			X																		3*	4**									Kali (IV)	* trivalya around central area ** 3 inner masculine oriented, descending size, 1 outer masculine, base on padma
	X					X					1*																				Kalki	* radiating lines, central circle w/ many dots
X			X																		1										Kamala (I)	

[illegible]

[illegible]

Yantra		Bhupura				Lotus: number of petals													Internal Forms										Other	Deity																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																															
						Shakta	Vaishnava	Shaiva	1	2	3	4	5	6	7	8	10	12	14	16	24	32	48	other	circle(s)	triangle	square	pentagon			pentagram	hexagon	shatkona	heptagon	octagon	astakona	other																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																								
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* not oriented to points of compass,
** central circle w/
radiating lines

* 5 pada grid w/ trishula ends, 25 pada with 5 syllable name repeated 5 times

* 8 inner & 16 outer not oriented to compass
** 3 overlapping, oriented left to right

* 2 trivalya -- 1 encloses stupa, 2nd encloses triple trikona,
** 3 overlapping

* 2 trivalya -- 1 encloses lotus, 2nd encloses triple trik. n.
** 3 overlapping encloses linga resting on inner base

* encircles the lotus,
** 4 mans., 5 feet

* not oriented to the compass
** 4 encircles the stupa (16)
2 encircles the stupa (8)

Yantra		Bhupura				Lotus: number of petals												Internal Forms								Other	Deity				
Shakti	Vaishnava	Shiva	1	2	3	4	1	2	4	6	7	8	10	12	14	16	24	32	48	outer	circle(s)	triangle	square	pentagon	hexagon			shatkona	heptagon	octagon	astakona
X					X*							1									3** 9									' 4 masc., 5 fem. * bhupura (3/1*), ** encircles the lotus, * 4 masc., 5 fem	Shri Chakram (II) Shri Chakram (III)
X				X							1										1 9*									* 4 masc. 5 fem	Shri Chakram (IV)
X				X							1										3* 9**									* encircles the lotus, ** 4 masc., 5 fem	Shri Chakram (V)
X				X							1										3* 9**									* encircles the lotus, ** 4 masc., 5 fem	Shri Chakram (VI)
X				X								2*									1 9**									* outer oriented, inner not, ** 4 masc., 5 fem	Shri Chakram (VII)
X				X							1										2 9*									* 4 masc., 5 fem on black background	Shri Chakram (VIII)
X			X								1*										1 1*				1*					* no orientation, ** oriented right - no orientation	Shyama (Kali)
X	X		X							2*																				* not oriented to compass	Surya (I)
X	X		X							1											4* 1* 1*									* 2 ms de lotus, square, 1 circle, triangle (masc.) 1 circle	Surya (II)
X			X							1*											1 1**									* not oriented to compass, ** feminine oriented	Tara (I)

Yantra		Bhupura			Lotus: number of petals												Internal Forms							Other	Deity											
Shakti	Vaishnavaya	Shaiva	1	2	3	4	2	4	6	7	8				10	12	14	16	24	32	48	other	ashkakra	octagon	heptagon	shatkona	navagraha	pentagram	square	triangle	circle					
			X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X										X	X	X	X	X
X			X								1											1	1*											* masculine, oriented	Tara (II)	
X			X								1											1	1		1*									* ascetics	Tara (III)	
X			X								1											1	1		1									* descending, feminine oriented	Tripurantaka-Bhairavi (I)	
X			X								1											1	1		1									* descending, feminine left	Tripurantaka-Bhairavi (II)	
X			X																			1	1		1									* 2 masc. 1 fem., overlapping, oriented left 14 total konas	Tripurantaka-Bhairavi (III)	
X			X																			1	1		1									* descending, feminine oriented	Tripurantaka-Bhairavi (IV)	
X	X										3*						1*																	* not oriented to compass (inner to outer) 8, 16, 8, 12, 8	Yamana (avalata)	
X	X										1*											1**												* radiating lines, central circle w/ many dots	Varaha (avalata)	
																																			** radiating lines extending towards cardinal & intercardinal points	Varaha (avalata)
X											1*											X*	1	1		1								* not oriented to compass, ** 1000 petal lotus	Vardali	
																																			* outermost, 8 sections	Vighnaraja
																																			* feminine oriented	Vighnaraja
		X									1*																								* not oriented to compass	Vighnaraja

Yantra	Bhupura			Lotus: number of petals										Internal Forms							Other	Deity																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																									
	Shukla	Vaidhavya	Shukla	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17			18	19	20	other	triangle	square	pentagon	pentagram	hexagon	heptagon	octagon	astakona	other																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																												



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- *Buddhist Textile of Laos, Lan Na and the Isan — The Iconography of Design Elements.*
- *A Dictionary of Buddhist and Hindu Iconography.*
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